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HOTEL CECIL,
LONDON, JULY 14, 1906.

One of the brilliant events of the season was the concert given by Mrs. Tryphosa Bates-Batcheller in the ballroom of the Hyde Park Hotel in aid of the League of Mercy, of which Mrs. Batcheller is a lady vice president. The concert took place under the immediate patronage of the Duchess of Connaught, Princess Alexander of Teck, Princess Victoria of Schleswig-Holstein, Princess Louise Augusta of Schleswig-Holstein, the American Ambassador and Mrs. Reid, and was attended by a large and representative audience of well known society people. The concert opened with a Mozart duet, "La dovè prende amor ricetta," in which Mrs. Batcheller and Mr. Glibert took part, and they were also heard in a duet at the close of the concert, "Colinette," by Wekerlin. Mrs. Batcheller's first group was "Caro mio ben," Giordani, followed by three Mozart numbers, "Deh vieni non tarder," from "Nozze di Figaro"; "Das Veilchen," and the great aria, "Gli Angui d'Inferno," from "The Magic Flute," which was sung in the original key, and for this she received a perfect ovation and was obliged to give an encore, though she refused to do so again and again later in the program. The "Chanson du Rossignol," V. Masse, was sung in a most brilliant manner, the flute obligato being played by A. Fransella. The "Chant Hindou," Bemberg, with cello obligato by Mr. Renard; Henschel's "Spring" and Gounod's "Serenade," with flute obligato by Mr. Fransella, and a canzonetta by Meyer-Helmund made up a program of songs that was a great enjoyment to the hearers. Glibert had groups of songs in both the first and second part of the program, and Mauguere opened the second part with a group of three by Pierné, César Franck and Guy d'Hardelot. The singing of Mrs. Batcheller was particularly admired; every one knew that she had a lovely voice and that she had given much time to the study of music so there was a great desire on the part of the many friends she has in London to hear her sing, and every one was perfectly delighted with the whole affair, while congratulations poured in upon her. Her voice is a pure, clear soprano with a high range, and she uses it most artistically; in fact, whatever she undertakes is done both artistically and thoroughly, whether it is singing a great aria or writing a book. Had Mrs. Batcheller so desired she might have easily been a professional singer, taking rank with the best, but she is content to be an amateur, using her talent for charity or the benefit of her friends. The Princess Louise of Schleswig-Holstein, who was present, afterward took tea with Mrs. Batcheller. Others there were the Duchess of Marlborough, who was accompanied by her two sons, the Marquis of Blandford and Lord Ivor Spencer-Churchill; Dora Lady Chesterfield, Georgina Lady Dudley, Lady Grosvenor, Lady Michelham, Lady Hooker, Lord Kilmorey, Lady Wimborne, Lady Herbert Perrott, Mrs. Evelyn Cecil, Lord and Lady Eustace Cecil.

The production of Gluck's "Armide" last Friday at Covent Garden was certainly one of the triumphs of this season for the management. No pains had been spared in the staging and rehearsal of the work, and the result was an extremely interesting performance.

In writing his opera, Gluck seems to have anticipated, in a way that seems surprising to us now; many of Wagner's ideas. Gluck himself said that he wanted to be as much a painter and a poet as a musician in this opera, and that he wanted to characterize musically each of the dramatic personae. The story of Rinaldo and Armide gave him a great chance in all these directions, and it must be admitted—when one considers the age in which he lived—that he succeeded wonderfully well. The music of "Armide" is of quite a different quality to "Orfeo" or "Alceste." It has the real touch of romance, and contains many passages of unforgettable beauty. In the second act there is some exquisite music depicting Renaud's enchantment, and the scene in which Hate appears, and the final soliloquy of Armide (after Renaud has left her and she determines to

die) are charged with most dramatic music. Even in the ballets, which were forced upon the composer, he has not lost sight of his ideas, but turned them to his use, and the music of some of the dances is extremely beautiful.

As for the staging, it was magnificent and an honor to Covent Garden. The scenes of the Enchanted Castle and the Palace in Damascus were especially beautiful, and the collapse of the castle was a perfect piece of stagecraft.

The cast was excellent. Mlle. Bréval as Armide showed herself to be an artist possessed of great temperament, yet working upon lines in sympathy with classical tradition. She sang finely, especially in the last scene. M. Laffitte as Renaud made a bad start, but improved later on. M. Alchewsky as the Danish knight sang finely, as did M. Seveilhac as Hidraot. Mme. Kirkby-Lunn made the part of La Haine most impressive, singing superbly. The smaller parts were all well filled and M. Messenger conducted with much skill.

Only a "star" cast, such as we had on Saturday—Melba, Caruso, Battistini and others—can save operas like "La Traviata" from oblivion. As it was, however, one of the largest audiences of this season came to hear the hackneyed old opera, and they certainly got a wonderful display of bel canto. Melba in better voice than she has been for a long time, and sang most brilliantly. If only she had worn a dress that possessed some semblance of being in keeping with the rest of the opera it would have been rather better. Caruso as Alfredo is always sure of making great effects, and he made them all upon this occasion. Battistini as the elder Germont sang exquisitely; after "Da provenza il mar" the applause was frantic, and throughout the evening he gave a perfect display of his great art.

The London office of THE MUSICAL COURIER is officially informed that there is absolutely no truth in the statement that the San Carlo Company (of Naples) will visit the United States next season. On the other hand it is announced that the San Carlo Company will appear at Covent Garden in October and November, as in previous years. There will be about fifty performances, but no details are yet available.

"Armide" will be repeated tonight. Tomorrow Giachetti will appear in the title role of "Madame Butterfly" and on Saturday Destinn sings Aida for the first time this season, with Battistini as Amonasro and Caruso as Rhadames.

Next week "Don Giovanni" will be mounted. Scotti and Battistini singing alternately in the title role. Also Mme. Giachetti will probably sing Tosca once again.

The Opera will finish on the 26th of the month.

There will be a deal of good choral music heard in London next season. This budget has already mentioned the fine program drawn up by the Alexandra Palace Choral Society, who are giving the first London performance of Part 3 of "The Apostles." The London Choral Society will perform the latter work in December. Also two of the Richter concerts will be choral; at one the Leeds choir will sing the "Choral" symphony, and at the other the Sheffield choir will perform the Bach B minor Mass.

Safonoff will conduct a London Symphony Orchestra concert on May 4 next year, and another upon a date not yet fixed. He is at present enjoying himself at a German watering place, endeavoring to dispense with a little of his spare avoirdupois.

Something of a novelty in the way of violin playing is promised for tonight, when a Hindoo gentleman rejoicing in the name of Dorasami makes his appearance at Bechstein Hall. He is a "Gunkula Mudaliar" from Madras;

he has never studied with any teacher, has a method of his own for fingering, and, to crown all, he holds his fiddle like a 'cello. It is also said that up till a few weeks ago, when he arrived in London, he had never heard much music other than that of his own country.

The program for the Three Choirs' Festival at Hereford in September does not contain any startling novelties. Dr. Walford Davies contributes a choral symphony, "Lift Up Your Hearts," and Parry has a new work, "A Psalm for the Poor"—"The Soul's Ransom" is its other title. "Gerontius" and "The Apostles" will be given, also Bach's Mass and Brahms' third symphony. The soloists are Albani, Mary Conly, Gleeson-White, Agnes Nicholls, Siviter, Ada Crossley, Muriel Foster, Gladys Roberts, Henry Beaumont, John Coates, Ben Davies, William Green, Dalton Baker, Andrew Black, Plunket Greene, William Higley and Watkin Mills. Also Evangeline Anthony, solo violinist, and the Nora Clench string quartet. Dr. Sinclair, the organist of Hereford, will conduct, and possibly Elgar, who is now living at Hereford, may conduct one of his own works.

Minnie Tracey, who gave a recital on Saturday at Bechstein Hall, is a singer to whom it is always a pleasure to listen. Her performance has the charm of a beautiful voice, depth of feeling and artistic taste. The program, too, was one which delighted all connoisseurs of song. Rameau's "Diane et Actéon," an aria by Monteverde, and a canzonetta by A. Scarlatti were interpreted with remarkable feeling for their spirit and sympathy with their style. Of Bach's "Bist du bei mir" Miss Tracey gave a most impressive rendering, and in complete contrast was her brilliant singing of Rameau's "Papillon inconstant." Of her modern songs, which were interesting, if scarcely convincing, one must mention two—"Le désert" and "Le soupir," by the young Roumanian violinist, Georges Enesco. They were most beautifully sung, with much romantic feeling. Miss Tracey was assisted by Nils G. Svanfeldt, who sang some songs very effectively. Miss Tracey gave another recital last night.

Percy Pitt has severed his official connection with the Queen's Hall Orchestra. Since its foundation he has acted as accompanist and organist to the organization, but his increasing work at Covent Garden has forced him to resign the post. Upon Mr. Pitt's shoulders will devolve the whole of the artistic management of the autumn opera season, for M. Messenger will confine his energies to the "grand" season. Mr. Pitt, however, will continue his partnership with Alfred Kalisch in the musical analysis of the Queen's Hall Orchestra's program.

The second recital given by Harold Bauer and Jeanne Raunay last Thursday week proved fully as delightful as their first. Mme. Raunay sang a number of French songs with much beauty of vocalization and artistic finish. Saint-Saëns' charming "La Cloche" gave her an unrivalled opportunity for the display of her art, and Debussy's "Mandoline" was sung deliciously. Also songs by Chausson, Duparc, Castillon, Moreau and Bouissou were delivered by her with a warmth of feeling and sympathetic interpretation which one finds all too rarely in a singer. Again Mr. Bauer added enormously to the enjoyment of the songs by acting as accompanist to his charming colleague. Mr. Bauer's own three solos were all so superb that one hesitates which to put first, but a magnificent interpretation of Beethoven's A flat sonata (op. 110) was, in my opinion, the best thing of the afternoon. In the Chopin barcarolle he was equally great in another direction, and the poetry of the familiar work has hardly ever been so beautifully presented as in Mr. Bauer's interpretation. The pianist's only other solo was Liszt's "Mephisto" waltz, which he played with the utmost brilliance.

Tilly Koenen, the Dutch contralto, who has already given two concerts here, gave a third recital last Tuesday week. She has a magnificent voice and most artistic methods. A group of children's songs by a compatriot, Catherine von Rennes, was a feature of her program.

Another singer who has appeared during the week is Konrad Zabrilowsky, of the Vienna Opera, who sang at Aeolian Hall on Friday. He has a voice of fine quality and volume, and sang some Lieder very acceptably.

Belle Botsford, an American violinist, who was heard at Aeolian Hall on Thursday, is a clever artist, with a full, bright tone and good methods. She played a Locatelli sonata and Mozart's E flat concerto admirably.

Max Reger's variations and fugue on a theme by Beethoven were heard at Aeolian Hall on Monday evening. They are written for two pianos, are enormously clever, and frightfully uninteresting. Op. 86 by the way.

Ethel Leginska gave another very successful concert last Wednesday. Her share of the program was a rather mod-

est one, the pianist contenting herself with two soli, and taking a hand in the performance of Goldmark's suite (op. 31) for piano and violin. The latter is a work with some beautiful passages, and also some dull ones. The violinist was John Dunn, but he was altogether overshadowed by Miss Leginska, who played the piano part superbly. Mr. Dunn played in a slovenly style and with faulty intonation. Miss Leginska's chief solo consisted of Leschetizky's showy "Souvenirs d'Italie," which she played very beautifully, her tone being always rich and varied and her technic perfect. She also played Liszt's eleventh rhapsody brilliantly.

The Royal College of Music gave another of their terrific concerts of young British composers' music last Tuesday week, under the Patrons' Fund scheme. Seven composers were represented, and none of them had anything particularly original to say.

Melba's much talked of and much paragraphed New Zealand contralto turned out to be nothing very wonderful after all. Miss Ainsley, as a matter of fact, sang unnoticed in London last year, at a small concert. That was before Melba heard her and sent her to Marchesi in Paris. Anyway, Miss Ainsley, although the Prince and Princess of Wales, and all society generally, flocked to her concert, is not by any means an exceptional singer. She has a fine voice, of big compass and very fair quality, especially in the middle register. But her singing lacks finish, and she does not appear to be possessed of much artistic insight and temperament. Her choice of songs was not particularly interesting, either. "Ombra mai fui," Bemberg's "Chant Hindu," Bohm's "Still wie die Nacht," and songs by Landon Ronald constituted her share of the program. She sang all these items correctly, and with very fair vocalization, but her performance cannot be described as more than mediocre. Melba sat at the piano and played her protégée's accompaniments in a suburban drawing room manner. Miss Parkina sang very delightfully Bemberg's "Nymphs et Sylvains" and Tosti's "Serenata." C.

OTHER LONDON ITEMS.

An "at home" was given by Mrs. Arthur Fay at her residence in Upper Wimpole street on the afternoon of July 3 "to meet Mme. Emma Nevada." Six hundred invitations were issued and about 400 guests attended. The house was beautifully decorated with flowers, the day was superb, and every one seemed in holiday spirits. There was a fine program of music done, the principal singer, of course, being Madame Nevada, who was heard in several operatic arias, sung with the same flexibility of voice and artistic feeling that always characterize the singing of this well known artist. Kathleen Maureen, who is a pupil of Madame Nevada, also sang. Mrs. Whistler-Misick, by request, gave the "O Mio Fernando," which she sung at her recent concert. All the hearers remarked upon her beautiful voice. Several who took part in the program are well known in America, Ellen Bowick, Alice Esty and Jean Crocker all having appeared there. Horatio Connell, Neil Fraser, Charles Capper, Bertha Moore, the Sassard sisters and Alice Mandeville, with Frederick Peachy, Ethel Robinson and Herbert van Vleet as accompanists, were others who appeared. Mrs. Fay is one of the London hostesses renowned for the fine music always to be heard at her house, and this afternoon was no exception. During the season she entertains many of the most noted and distinguished musicians visiting England. She is a thorough musician herself, having received her musical education in Paris from the best masters. Among those who were noticed at the reception were Lady Hardman, Lady Brackenbury, Canon Barker, Mrs. Washington Sullivan, Mrs. Emil Enoch, Mrs. Granville Ellis (Max Eliot), Col. Geo. L. Church, Julia Neilson, Mrs. George Boughton, Mrs. Marcus Stone, Mrs. Webster Glynes, Mrs. Thayer, Madame Joachim-Gibson, Mr. and Mrs. Horatio Connell, Mrs. John E. Milholland, Mrs. George Dance, Dr. Palmer, Miss Palmer, the First Secretary of the Chinese Legation, Lady Wm. Gordon Lennox, Dr. Kapadia, Mr. and Mrs. Alfred

Praga, Louise Chandler Moulton, Mrs. Blackman, Guy d'Hardelot, Reginald Somerville, Mr. and Mrs. Simon, Harriet Young, Liza Lehmann, Madame Denza and Madame Tosti.

Two of Frank Broadbent's pupils, Julian Henry and Jean Newman, sang for a few people in Mr. Broadbent's studio the other day. Mr. Henry was heard to great advantage in "The Wanderer," by Schubert, which he sings finely. Miss Newman, who has been singing at Steinway Hall and many private houses during the season, has a fine soprano voice that is showing the effect of the splendid training it is receiving from Mr. Broadbent. She sang both French and English songs and quite charmed her audience. In the evening she sang at Lord Strathcona's. It is possible that she may be heard in America next season.

The infant son of Clara Butt and Kennerley Rumford was christened on July 4, when H. R. H. Princess Christian graciously consented to become godmother to the child, who received the names of Victor—in memory of his late R. H. Prince Christian Victor—Ian Melton Kennerley Rumford. The other sponsors were Mrs. Edward Murray, the Earl of Darnley and Ian Malcolm, M. P. The ceremony took place at the Church of St. Paul and was performed by the Rev. Herbert Bury, vicar of the parish. The service was fully choral. After the ceremony Mr. and Mrs. Rumford held a reception at Compton Lodge.

Señor Manuel Garcia, who died on Sunday, was buried on Wednesday morning, July 4, in a private burying ground attached to the Catholic Chapel of St. Edward's, at Sutton Place, near Woking. According to his wishes, only the nearest relatives were present with his friends, Sir Felix Semon, Charles Hallé and his physician, Dr. Paul Griffith.

Artists who appeared at the luncheon of the Society of American women in London last week at the Hotel Cecil were Evangeline Florence, Madame Cleaver-Simon, Francis Macmillen and Horatio Connell.

A violoncello and vocal recital was given on Friday evening at Aeolian Hall by Pearl Evelyn-Bryer and Konrad Zawilowski, and attracted a large audience. Miss Bryer, who is a pupil of Hugo Becker, is a very young girl, who plays extremely well and who will certainly have a career. Her numbers were a Purcell sonata, Jules de Swert's concerto in C minor and a group of lighter pieces by Saint-Saëns, Becker and Popper. They were all played with much charm and expression as well as fine technic. Angela Evelyn-Bryer played her sister's accompaniments.

Elizabeth Dodge, a new American soprano, is to make her London debut on the 11th, that is, today. Percy Grainger will play some piano solos, and the accompanist will be Camille Ducreux. Miss Dodge has included a number by Edward MacDowell in her program. The violin obligato to "Frühlingslied" will be played by Kitty Woolley.

Under the patronage of Her Royal Highness Princess Louise, Duchess of Argyll, a charity concert takes place at Hyde Park House by permission of Lady Naylor-Leland, when the following artists will appear: Mme. Albani, Edna Thornton, Evelyn Stuart, Tallur Andrews, Roberto Biletta, Dettmen Dressell and F. A. Sewell.

Alfred Gallrein opened his concert last week with a cello sonata in G minor by Henry Eccles, who was born one hundred years before Beethoven, and it was said to be a "first performance." Mr. Gallrein played also a Saint-Saëns concerto in which Carl Weber took the piano part. Mme. Sobrino sang, as did also Hugo Heinz, while Max Darewski played piano and Hans Neumann, violin.

The Royal Society of Musicians of Great Britain, instituted in 1738, has just held its annual festival. The Duke of Marlborough presided, and after proposing the toast of the evening expressed his willingness to place

his London residence at the disposal of the society at any time during the next six or eight months in aid of the funds of the society.

Alice Marion Fernie, who is an American soprano, sang twenty-five songs at her recital last week, the majority of them by German composers. Percy Grainger assisted, and Hamilton Harty was the accompanist.

Ernest Crampton gave his first vocal recital last Friday evening, when he was assisted by Mrs. Matthey in recitations, and Gertrude Ess, violoncellist. Helen Crampton accompanied. There was a large audience present.

At Vestry Hall, Chelsea, the pupils of Mme. Bonner were heard in a concert recently. Josef Claus assisted with songs in German and English. G. Leipold played the violin. Mme. Bonner is a pupil of Lamperti.

Marianne and Clara Eissler opened their concert on Friday with Rubinstein's violin sonata in A, a work seldom given here. Clara Eissler was heard in a number of harp solos. Emile Cran and Hugo Heinz were the vocalists, and E. Eissler assisted.

A new Welsh violinist, Haydn Gunter, was introduced to the London public at the recent dramatic and musical recital at Stafford House.

Charles Frohman has commissioned Ivan Caryll to compose the music of a new musical play to be called "Nelly Neil," which is to be produced next winter. The book and lyrics are to be written by Mr. McLellan.

Others who have appeared in recitals and concerts during the week are the Audrey Chapman Orchestra, Maude Earnshaw, contralto; Alfred Holig, harpist of the Vienna Opera and Vienna Philharmonic Society; Ethel Hirschbein, contralto; Wilhelm Ganz, who was assisted by several well known artists; Walter Kirby, tenor, who was heard in German, Italian and English songs; Joseph Schofield, violoncellist; Suzanne Devoyod and Maria Seguel; Miss Chaplin in "Ancient Dances and Music"; Katherine Jones, Frau Musika Quartet of Vocalists, Vilot Morris. Marguerite Curtis, Fanny Puzzi, W. J. Tolle-mache in a concert of his own compositions, and Miss Perceval Allen in a program of German and English songs. A. F. KING.

Rubin Goldmark in Colorado.

Rubin Goldmark is again spending the summer in Colorado Springs, where he has a summer class in piano and composition. He has just completed a prolonged lecture tour, which took him to the Pacific Coast and British Columbia. Starting in Meadville, Pa., he then lectured in Louisville, Ky.; Pueblo, Ariz.; Colorado Springs, Col.; Salt Lake City, Seattle, Vancouver and Victoria, B. C. Mr. Goldmark was commissioned to write an ode to Colorado for the centennial celebration of the discovery of that region by General Pike. He has just completed the work, which is being published by Ditson in Boston. It will be sung by a festival chorus of 1,000 voices, end of September, in Colorado Springs.

Mr. Goldmark will return to New York about October 1.

Elsa Ruegger Coming.

Loudon G. Charlton, the manager, was in Brussels, Belgium, July 4, and reengaged Elsa Ruegger, the distinguished cellist, for another tour in the United States beginning January, 1907. The popularity of this artist is such that most of her dates have already been filled, and her tour is therefore an assured success. Artistically she has always ranked in America with the best liked of the foreign visiting artists.

Fioravanti's old opera, "The Village Singer," has been "revised" by Wilhelm Kleefeld and may be produced in Munich next season.

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A snapshot of Sir Edward Elgar and Lady Elgar, with Frank van der Stucken on the extreme right. Taken at the Cincinnati, Ohio, railroad station after the May Music Festival, of which Sir Edward was the conductor and guest of honor.

A GIFTED AMERICAN WOMAN.

Clare Kummer is an American song writer who deserves more than passing mention. In a certain field her name is already a household word. Her exceptional gifts merit that fame should be extended, finances secured, and plane of activity elevated. Creative gift in any line of art is precious and must be cherished. "Dearie," "Egypt," "Sufficiency," "June," "My Very Own," "In the Wilderness," &c., by their extended popularity at home and abroad have attracted attention to the writer. What is realized by few, however, is that this writer creates melody, accompaniment, and words, and further, plays and sings her conceptions into a unit. It is doubtful if another example of this remarkable union of gifts is to be found in this field of music. But this is not all.

Mrs. Kummer's work is unique of its type. It holds rich promise in its bewitching coils. The melody is captivating, the accompaniment wholly novel, and is to the melody as air to sunlight. Her touch and manner of playing accent this union, the voice is a unique vehicle, and all are included in a dainty bit of pink, white and blonde personality, modest and piquant in one. The material is a strange union of mirth and pathos, eliminating vulgarity. The points made are up to date without being objectionable, and appealing without being cheap. The songs, each one typical, now number into the hundreds. An opera, recently secured by Mr. Savage (and with it a three years' engagement as operatic writer), includes several of the most delightful of these.

Clare Kummer comes reasonably by her talents through the Beecher family, being grand-niece of Henry Ward Beecher and Harriet Beecher Stowe. Her father possesses both literature and music, her mother the dramatic element. She has studied comparatively little, but is now facing a more serious treatment of her art, with the study of orchestration, literature and composition. These standard elements entered in, we may expect, incontestably, an American composer of unusual attraction and importance.

Teachers Applaud Pianist From Ohio.

Grace Hamilton Morrey, a highly gifted pianist from Columbus, Ohio, won many tributes at the recent convention of the Indiana State Music Teachers, held at Frankfort, Ind. The following press notices indicate that the discriminating teachers applauded without stint the playing of the fair performer from the Buckeye State.

Ohio sent a very able representative in the person of Grace Hamilton-Morrey, pianist, of Columbus. * * * Mrs. Morrey proved to be a very attractive pianist indeed, with an admirable technical equipment, a full and expressive tone, and plenty of temperament.—Special Correspondence to Chicago Inter Ocean.

The Wednesday morning program was given by a pianist and violinist, and was, artistically, one of the best during the week.

Grace Hamilton Morrey, of Columbus, Ohio, opened the program with the Bach-Saint-Saëns gavotte and the Raff gigue and variations, from suite, op. 91, and won for herself great favor in the start, as a pianist of extraordinary ability, and her remaining numbers proved conclusively her artistic temperament, power and tone production, which poured out with an inspiration that held the large audience of musicians fairly spellbound.—Frankfort Crescent, June 30, 1906.

The first of the programs of yesterday brought forward a pianist in Grace Hamilton Morrey, of Columbus, of notable ability. She is a pupil of Leschetizky. Women, being the most faithful of workers, frequently acquire remarkable technical facility, but Mrs. Morrey has besides, aggressiveness, which her sisters usually lack. She played a gigue with variations by Raff, and the "Twelfth Hungarian Rhapsody" of Liszt, and a number of other compositions, with a freedom of style and a tonal power that were exhilarating.—Indianapolis News.

Gluck and the Glasses.

Gluck's "Armide," which has made its mark at Covent Garden, reminds one that the composer scored a success in London a good many years before he became the Wagner of 1776, in Paris. "Gluck, a German," Mr. Walpole writes to Mann, in 1746, "is to have a benefit, and play on a set of drinking glasses which he modulates with water." And on the 23rd of April of that year, the future Ritter Christoph von Gluck gave a performance on the musical glasses, with orchestral accompaniment, at the Haymarket, which has remained unique of its kind.—Pall Mall Gazette.

Madame De Sales to Remain in Munich.

Regina de Sales, the singer, will remain in Munich. Last spring it was announced in THE MUSICAL COURIER that Madame de Sales would go to Paris in the autumn and take up the work of teaching, but her prospects are too bright in the Bavarian capital, and therefore she has decided not to leave Germany at the present time.

Mrs. Mansfeldt Back in San Francisco.

Mrs. Oscar Mansfeldt, has returned to San Francisco and has located at her former residence, 1801 Buchanan street. Mrs. Mansfeldt has been engaged for next season by the Musical Club, of Fresno, and the Saturday Club, of Sacramento, and she will give recitals in San Francisco early in the winter.

Mees Up in the Thousand Islands.

Arthur Mees and Mrs. Mees are up at Frontenac, in the Thousand Islands. They will remain at that charming spot until they sail for Europe next month to attend the late summer and early autumn festivals in Germany.

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Tryphosa Bates-Batcheller, Accomplished Woman and Singer.



Mrs. Francis Batcheller, or Mrs. Tryphosa Bates-Batcheller, as she is perhaps better known to the musical world, has been spending the greater part of her time for the last two years abroad, where she has had almost unprecedented success in the musical and social circles of the European capitals.

Soon after her very successful concert in Boston in 1904, she entered triumphantly into the musical world and won the extraordinary praise and plaudits of the Boston critics, which *THE MUSICAL COURIER* reproduced. Mrs. Batcheller, one of the rare singers of today, has taken all the time necessary to perfect her style and technic before appearing in public, and the result was seen when she made her debut in Boston, for there was but one opinion about her style and art. Instead of hawking her talent about she has traveled near and far regardless of personal inconvenience to place herself under the direction of the best musicians and composers. She studied for some years with Mme. Marchesi in Paris; she has studied German music in Germany, French music in France, and Italian music in Italy with the best Italian masters, and as she is also an unusually accomplished linguist she has developed a rare understanding of the music of many countries. Just now she is studying Russian, and will soon be singing Tchaikowsky and Rimsky-Korsakoff in the original.

There are few women today who have used more time, more means, and what is more to the point, who have had more perseverance to do the necessary hard work to attain their ends, than Mrs. Bates-Batcheller—a fact all the more astonishing in a woman of her high social position. The result is not difficult to see, however. Mrs. Batcheller ranks with the best professionals of the time, her voice and art having been favorably compared to the greatest artists of the day. If she is not strictly a professional she is then the greatest of amateurs.

The rare purity of her voice is heard perhaps to the best advantage in the music of Mozart and the old classic school, though in France she is called the personification of the Alliance Française, and few singers have a better understanding of Debussy, Fauré and the music of the modern French school generally.

Mrs. Batcheller has sung for many of the Royalties abroad, and her recent London concert for the benefit of the League of Mercy, of which Mrs. Batcheller is a lady vice president, was given under the immediate patronage of

H. R. H., the Duchess of Connaught,
H. R. H., Princess Alexander of Teck,
H. H. Princess Victoria of Schleswig-Holstein, and
H. H. Princess Louise Augusta of Schleswig-Holstein, who not only attended the concert, but did Mrs. Batcheller the honor of taking tea with her afterward.

Among the large and brilliant audience were the Duchess of Marlborough and her sons, the Marquis of Blandford and Lord Ivor Spencer-Churchill; Dora, Countess of Chesterfield; Georgiana, Countess of Dudley; Lord and Lady Eustace Cecil, Lady Herbert Perrott, Marchioness of Donegal, the Countess of Rosse and Lady Grenfell, Edith Lady Playfair, Lady Michelham, the Hon. Mrs. Evelyn Cecil, &c.

The following press notices are taken from the English, Italian and French papers; the notices in the two foreign languages having been carefully translated:

Princess Louise Augusta of Schleswig-Holstein (a vice president of the South Kensington District of the League of Mercy), attended by Mlle. de Chappuis, was present yesterday afternoon at a song recital arranged by some of the lady presidents of the League under the direction of Mrs. Francis Batcheller (a vice president of the South Kensington District) in the Grand Ballroom of the Hyde Park Hotel, Knightsbridge. The room was crowded, among the audience being the Duchess of Marlborough, with the Marquis of Blandford and Lord Ivor Spencer-Churchill, Dora Countess of Chesterfield, Georgiana Countess of Dudley, Countess Grosvenor, Lady Michelham, Lady Hooker, the Earl of Kilmorey, Lady Wimborne and Mrs. R. L. Harrison. Mrs. Batcheller and M. Glibert (of the Royal Opera, Covent Garden) opened the program with "La dovè prenda." The well known duet was followed by three Mozart songs charmingly sung by Mrs. Batcheller.—*London Morning Post*, June 15, 1906.

Mrs. Batcheller's concert on Thursday was a very brilliant affair. Coming in the middle of the busiest week of the season it was wonderful how the tickets sold. But then Mrs. Batcheller is known to have a very lovely voice, and to have trained it and to have studied extremely hard, so that her singing is always worth going to hear. Her technic is indeed perfect, and combined with this she has the precious gift of temperament, without which no singing can be satisfying. The result is that while having a very high soprano, her voice is also extremely sweet. She has sung with the greatest artists of the day, which fact explains the high standard at which she has always aimed. She is an amateur, but she might easily have been a professional of the first rank.

The concert last week was in aid of the League of Mercy, and it was held at the Hyde Park Hotel. Everything was so prettily

arranged. The concert room was decorated with pink and white flowers, and men "in powder" lined the corridors, which were also gay with flowers. Princess Louise of Schleswig-Holstein was present, and was received by Dora Lady Chesterfield, and after the concert she and Mlle. de Chappuis had tea with Mrs. Batcheller. The latter looked very charming in a dress of white Irish lace, and she wore some of her lovely pink pearls.

The program began with Mozart's duet, "La dovè prenda amor ricetto," which Mrs. Batcheller sang with M. Glibert. A little later came "Gli Angeli d'Inferno," Mozart's famous song from the "Flauto Magico," which, I believe, no one else sings now, as it is so very high. For this she received a perfect ovation and was obliged to give an encore, though she refused this again and again later on in the program. Another song which Mrs. Batcheller rendered most brilliantly was Massé's "Chansons du Rossignol," with flute obligato by M. Franchella; and M. Glibert sang splendidly Massenet's "Elégie," with cello obligato played by M. E. Renard; while the concert ended with the duet, "Colinette," by Wekerlin, sung by Mrs. Batcheller and M. Glibert. Mrs. Batcheller sang quite untiringly to the end, and everyone was perfectly delighted with the whole event, and poured congratulations on this charming American, who has devoted so much time to her voice with so great a result. M. Manguière also sang several times, and very brilliantly, too, while Mr. Richard Epstein was at the piano.

Among those present at the concert, besides Princess Louise of Schleswig-Holstein and Dora Lady Chesterfield, were the Duchess of Marlborough, who brought her two boys; Georgiana Lady Dudley, Lady Grosvenor, Lady Michelham, Lady Hooker, Lord Kilmorey, Lady Wimborne, Lady Herbert Perrott, Mrs. Evelyn Cecil, Lord and Lady Eustace Cecil, and, of course, Mr. Batcheller, who is as devoted to music as is his wife.—*London Queen*, June 23, 1906.

Mrs. Batcheller's concert at the Hyde Park Hotel was one of the American successes of the week. It was given in aid of the League of Mercy, and no one could have given a more delightful entertainment. Mrs. Batcheller spared no pains to make it all go thoroughly well, and she is such a favorite that tickets sold fast, and the League of Mercy is vastly richer by the occasion. Mrs. Batcheller was in splendid voice. Her very high soprano is clear and sweet, and it has been perfectly trained. With her sang M. Glibert, but she was neither nervous nor did she suffer by comparison with the artist. She has trained sufficiently well to have great confidence and power.—*World*, London, June, 1906.

Yesterday afternoon at the Hyde Park Hotel, Mrs. Francis Batcheller gave a song recital in aid of the League of Mercy, assisted by M. Glibert. At the piano, Richard Epstein. Mrs. Batcheller sang the famous "Gli Angeli d'Inferno," from Mozart's "Magic Flute," very brilliantly. Her voice is very beautiful, and she knows how to use it with singular art. M. Glibert sang Massenet's "Elégie," with cello obligato, played by E. Renard, exceedingly well. Again, Mrs. Batcheller sang Massé's "Chansons du Rossignol," with flute obligato by M. Franchella, very brilliantly, and with great spirit. The concert was highly artistic, and we trust that the charity for which it was given has considerably benefited thereby.—*Fall Mail Gazette*, June 15, 1906.

Americans in London.

(Extract from *Vanity Fair*, London, July 4, 1906.)

For the last few years Mrs. Batcheller has spent part of every season in London. She is one of those Americans who are in the best sense of the word cosmopolitan, and the time she can spare from her own country she spends in the great cities of Europe. She enters into the society of each in turn, and being very sympathetic, and, I may also add, an excellent linguist, she has made friends with some of the most interesting people in Rome, Paris and London. Mrs. Batcheller is the daughter of the Hon. and Mrs. Theodore C. Bates, of Boston, and the wife of Francis Batcheller, who is one of the comparatively few men of leisure to be found in the States. Both Mr. and Mrs. Batcheller are devoted to music, and the latter has for many years given up many hours of each day to training her voice, until singing has become quite a passion with her. She has a very pure, high soprano, and sings with great intelligence and feeling, while her technic has been often described as perfect. Her concert for the League of Mercy, given the other day under the patronage of the Duchess of Connaught, was a great success, and attracted a large audience of distinguished people, which included Princess Louise of Schleswig-Holstein. As is usually her habit, she shared her program with two or three of the leading professionals. This habit, she declares, has always enabled her to maintain a high standard of art. In appearance Mrs. Batcheller is very dainty and graceful, and is a typical blond, having golden hair, the gray eyes that often look a deep blue, and a very pretty pink and white complexion. She is now spending any time she can spare from her music in writing a book on "Court Life in Italy." It will be published in the autumn by Longmans, and will be illustrated with many interesting portraits and with reproductions from water color drawings.

One of the most successful concerts of the season was that given by Mrs. Francis Batcheller, née Tryphosa Bates, in the Grand Ballroom of the Hyde Park Hotel, last Thursday week. It was under royal patronage, and Princess Louise Augusta of Schleswig-Holstein attended, and did Mrs. Batcheller the honor of taking tea with her afterwards. Mrs. Batcheller's voice and art have received the highest praise from the best critics of the Continent and America, and her training has been most thorough, although she is, strictly speaking, not a professional. Her voice is one of the rare lyric sopranos so seldom heard nowadays. Her years of study show in her extraordinary technic—the perfection of her coloratura, the clearness of her staccato and her limpid and beautiful trill. Combined with this, she has rare temperament, and her singing of Beethoven's "Hindoo Love Song and Lament," with cello obligato by M. Renard, brought tears to all eyes, but the applause was most enthusiastic after her rendering of the great aria of Mozart's "Magic

Flute," and she was obliged to sing an encore. She received an ovation at the close of the concert, and many flowers, though she insisted on sharing honors with M. Glibert, of the opera; M. Manguière, M. Renard and M. Franchella, who all added to the delightful program.—*Madame*, London, July 7.

Mrs. Francis Batcheller, née Tryphosa Bates, of Boston, sang at a musical given by the American Ambassador and Mrs. Meyer, at the Palazzo Beauceccio, on the evening of February 17. Mrs. Batcheller, who is still very young, has studied with most of the great masters of Europe, and has a remarkably beautiful and unusually high voice. Her art is adequate to the most difficult requirements and her voice and fine technic are heard to great advantage in the music of Mozart. She has had great success in London, Paris and America, and has met the same approval here in Rome. One of her most effective songs was a Hindoo prayer by Beethoven, with cello accompaniment, and her rich low tones proved that a high soprano may have warm low notes as well. Mrs. Batcheller is not a professional, though she has been professionally trained, but her voice will be heard in many of the Roman salons and it is hoped she will give a concert before long.—*Roman World*, February 23, 1905.

The American Ambassador and Mrs. Meyer gave a delightful musical on February 17, when Mrs. Francis Batcheller, née Tryphosa Bates, of Boston, sang. Mrs. Batcheller has a most remarkable voice, beautiful in quality and tone, and unusually high. She has studied with the famous teacher, Mme. Marchesi, in Paris, and many of the great masters of France and Italy. Mrs. Batcheller sang the great aria from the "Magic Flute" by Mozart in the original key, winning the praise and admiration of all present. Her staccato is quite remarkable and is heard to great advantage in this aria, sung by so few singers of today.—*Roman Herald*, February 23, 1905.

At the reception of the Prince and Princess d'Autun on Wednesday, the large audience enthusiastically applauded the singing of Mrs. Francis Batcheller, who rendered delightfully songs from Giordani, Chaminade, Fontenailles, Heimond, &c.—*Carnet*, Rome, March 25.

At the reception of the Marquis Cappelli, Mrs. Francis Batcheller-Bates sang with her consummate art airs from Mozart, Beethoven, Fontenailles, &c.—*Carnet*, Rome, March 25.

At the splendid musical evening which took place at the palace of the Marchesa di Viti de Marco, besides the famous court quintet which gave a fine program under the direction of Signor Sgambati, Madame Batcheller won a very great success by her exquisite singing of the extremely difficult aria of the "Flauto Magico," and that of the "Nozze di Figaro," surmounting with her flexible, high, yet caressingly sweet voice with a correctness of style truly admirable all the many difficulties of these widely different arias. The distinguished lady received the most enthusiastic felicitations and congratulations from the illustrious Joachim, and from all the musicians present, as well as from the elegant and select assembly.—*Il Messaggero*, March 30, 1905.

JOACHIM, MADAME BATCHELLER, SGAMBATI.

During the musical evening which took place in the home of the Marchesa di Viti de Marco in the Palazzo Orsini, besides the court quintet with Sgambati, with the illustrious Joachim, who was much acclaimed, Madame Batcheller had a real success, much praise and applause, for she sang exquisitely, with perfect interpretation, surmounting every technical difficulty with the greatest ease in the aria from "Flauto Magico," and that of the "Nozze di Figaro," by Mozart.—*La Tribuna*, March 31, 1905.

Mrs. F. Batcheller has a notably high voice, great gifts of agility, exquisite correctness of style and technic which proves her to be quite an extraordinary artist.—*Popolo Romano*, March 31, 1905.

The Marchesa di Viti de Marco gave a most delightful dinner to Herr Joachim on Monday. Amongst those invited to meet the distinguished guest was Mrs. Francis Batcheller née Bates, who sang later at the large reception which followed. Professor Sgambati and the court quintet played; Herr Joachim, with Mr. and Mrs. Mendelssohn of Berlin, rendered a delightful trio, and Mrs. Batcheller sang magnificently two Mozart arias, receiving the praise of Herr Joachim and of all present.—*Roman Herald*, April 1, 1905.

A charming musical evening was given in the salon of the old Orsini Palace, where the Marchesa di Viti de Marco gave a large reception for the great visiting violinist, Herr Joachim. Many of those who have attended the concert in the old Farnese Palace were present, and during the evening Professor Sgambati and his quintet played. Herr Joachim and Mr. and Mrs. Mendelssohn played a Beethoven trio, and Mrs. Francis Batcheller sang several Mozart arias. Mrs. Mendelssohn's playing was greatly admired and Mrs. Batcheller's pure high notes and fine style were enthusiastically applauded.—*Roman World*, April 2, 1905.

At the reception of her Excellency the Marquis di Rudini on Thursday, the aristocratic assembly had the good fortune to hear Mrs. F. Batcheller-Bates, who sang with her pure voice and perfect art several airs of Mozart. "Re Pastore," especially (accompanied by the flute by Professor Settaccioli and Bustini), was enthusiastically applauded.—*Carnet*, April 15, 1905.

Mrs. Francis Batcheller, the distinguished lady so much applauded in our Roman salons, leaves tomorrow for Paris. In wishing her bon voyage we hope to see her again next winter in Rome. No one will forget the rare charm of this voice, so pure, so cultivated, that has procured for us in Rome a real artistic joy. Au revoir, then, until next winter.—*Carnet*, April 15, 1905.

At the reception of the Marquis Monaldi in the Odescalchi Palace, Mrs. Batcheller-Bates interpreted with her pure high voice and consummate art Gounod's serenade (accompanied by the flute), and songs by Massenet, Gounod, &c. Her great talent, her virtuosity and the rare charm of her singing was applauded with the greatest enthusiasm.—*Carnet*, Rome, April 15, 1905.

A small and restricted reception was held last evening at the British Embassy in honor of their Royal Highnesses the Duke and Duchess of Connaught, their lovely daughters, their Highnesses Princesses Margaret and Victoria, and His Royal Highness Prince Gustavus Adolphus. During the evening one of the guests, Mrs. Francis Batcheller-Bates, sang with her beautiful voice and perfect art several airs of Mozart and received congratulations and praise from the distinguished royal visitors.—*Carnet*, Rome, April 15, 1905.

Mrs. Francis Batcheller née Bates, one of Boston's best known society women, who, with Mr. Batcheller has passed the winter in Rome, has been one of the fêted ladies here this season. Her beautiful voice and rare talent and temperament have been greatly admired in the first salons of Rome, and she leaves behind her many warm friends and admirers among the most distinguished families in the Eternal City. A pupil of the great Madame Marchesi for several years, quite as if she were a professional, Mrs. Batcheller has devoted her time almost exclusively to her chosen art of song, and ranks today as one of the first artists in the singing world. Her voice is remarkably pure and high and her rendering of the old classic music is unusually finished. Her talent, however, is most versatile and she sings with grace and feeling the music of Massenet and Fauré, and is equally at home in the Italian and German schools.

Mrs. Batcheller has studied with many masters, Girsudet, Henschel, Boyer, Bimboni, &c., but she has always returned to her great teacher, Madame Marchesi, whom she considers the greatest teacher of the voice in the world. Mrs. Batcheller has sung in London with great success and was presented at the English court last June. She was presented to Her Majesty Queen Elena and to Her Majesty Queen Margharita in Rome, and received the blessing of Pope Pius X in private audience.

Mrs. Batcheller has literary as well as musical gifts, as she has written some excellent articles on art and some graceful poetry. Her many Italian friends are hoping she will return to Rome next winter.—Roman World, April 22, 1905.

At the musicale of Mrs. Magee on Saturday afternoon, the Sgambati trio, directed by the eminent pianist, rendered delightfully numbers from Mendelssohn, Scarlatti and a Tchaikowsky scherzo. The attending guests had the good fortune to hear Mrs. Francis Batcheller née Tryphosa Bates. This Boston lady of rare personal distinction and extraordinary and varied culture, is passionately devoted to the art of music to the study of which she has given a great part of her life. She studied at first at the school of Madame Marchesi in Paris (who, at the first lessons predicted for her pupil a brilliant future), and later with many professors of renown.

Mrs. Batcheller is a very rare phenomenon, gifted with an extremely high soprano voice (she sings G in alt) and at the same time, having rare low notes, being able to sing G below low C. Her warm and penetrating voice passes from the low to the high register with astonishing ease; her high notes are limpid and clear as crystal possessing a marvelous agility in the brilliant passages, roulades, final cadenza, in the trills and staccato notes. But above all she has the great art of breathing and excels in the pure legato style. It is truly rare to hear in these days a voice gifted with so many fine qualities and cultivated to the point of being able to play with all the difficulties of technique. The air of the "Flauto Magico" of Mozart's "Gli Angeli d'Inferno," she sang with ease and incom-

parable brilliancy, for which she received such an ovation that she was obliged to repeat it. She also rendered with exquisite taste and style three melodies of Sgambati, who accompanied Mrs. Batcheller himself, "Visione," "Il faut aimer" and "Priore," and for the last the eminent musician had composed a special 'cello obligato for the singer. Mrs. Batcheller is most generous with her voice and has sung a great deal for charity.—Carnet, Rome, March 25, 1905.

Madame Francis Batcheller (née Tryphosa Bates) is a young woman of distinction in American society, well known in the salons of Boston, New York, London and Rome, passionately devoted to the art of music, and who has studied with the intelligence and ardor of a professional. She has no reason to regret her efforts. Her voice reminds one in the freshness of its quality of that of the most famous artists, of Melba and of Calvé, and yields nothing to them in breadth and purity of tone.

Accompanied by her friend, Edward Mangin, Madame Bates-Batcheller interpreted with rare vocal skill in notes of wonderful richness, two selections from the "Noces de Figaro," and the "Flûte Enchantée." Her faultless trills and the crystal purity of her staccato notes received much applause. Madame Bates-Batcheller reflected great credit upon her famous instructor, Madame Marchesi, who was present to applaud her and who may well be proud of her very great success.

Among those in the audience were the American Ambassador and Mrs. McCormick, Duchesa of Roche-Guyon, Duke and Duchess of Clermont-Tonnere, Count Jean de Castellane, Princess Stirby, &c.—Paris Figaro, May 23, 1905.

The Gilmore Jubilee.

The great Gilmore Day will take place at Manhattan Beach on Sunday, July 29, under the direction of John P. Carter, and the management of James W. Morrissey. There will be a matinee and an evening performance, and the imposing list of attractions secured contains the following: Blanche Ring, Henry E. Dixey, Blanche Deyo, Ross and Fenton, Joseph Coyne, Frederick Bond, Maud Raymond, Ned Nye, De Wolf Hopper, Adele Ritchie, Hubert Wilkie, R. E. Graham, Trixie Freganza, Harry Vokes, Julia Allen, Estelle Wentworth, Mrs. W. W. Niles, Mrs. James Francis Cooke, Ada Lewis, Maclin Arbuckle, Harry McCloskey, Andrew Schneider and chorus in scenes from "Faust," "Carmen," "Lucia" and "Rigoletto;" and singers from the People's Choral Union, under the direction of Frank Damrosch. There will also be several orchestras and military bands. The leaders selected are

Herman Perlet, Signor Conterno, Edward E. Rice, John Braham and Bertram Fox.

How Dr. Neitzel Began.

A pretty little incident concerning the manner in which Dr. Otto Neitzel, the great German critic and pianist, came to receive substantial recognition of his youthful talents, is being told now that Dr. Neitzel is announced for an American tour in the early autumn. Neitzel is the son of parents in very modest circumstances who lived in the obscure little village of Falkenberg near the border of Pomerania, where the father was organist of the village church. One evening the child, whose love of music and aptitude for harmonic intricacies amounted to a passion, was sent on an errand. Time passed and the elder Neitzel set out in search of the loiterer, intending to make a signal example of the lad for his careless ways. He found his son in deep converse with a stranger who lodged in the town. While engaged in making his simple purchases little Otto heard the attractive sound of piano playing and lingered to fill his soul with the coveted melody. The good humored shopkeeper introduced the child to her lodger. This one turned out to be a fine amateur musician, Bernard Loeser by name. The little boy played a series of variations for the new friend, who listened with delight and urged the child on. When the father arrived Otto was improvising on a theme furnished to him by Loeser, and the anger of the parent quickly changed to surprise and gratification. In a few minutes Loeser was in possession of the story of the Neitzels and their hopes for Otto. At once he exclaimed: "It is all arranged now. Prepare your son for coming to Berlin by the first of January." Early in 1865 Otto Neitzel went to Berlin and took up his residence with the generous Loeser. The youth was thoroughly educated, not only in music but in the classic sciences and literature. The long years of mental training ripened his powers of understanding and comparison, and the habits of study and industry thus early inculcated have enabled him to pursue untiringly those deep researches into the works of the masters of music that have placed him in the front rank of pianists and caused him to be acclaimed the first musical critic of his day.

Lhevinne Sends Good News.

A private letter from Lhevinne, the great Russian pianist, written to a friend in this city, conveys the interesting information that the existing political ferment in Russia has aroused the creative fever among the Muscovite composers. Every man of prominence in the Neo-Russian school, according to Lhevinne, is engaged on work that has had its inspiration from recent stirring events in the Czar's empire. Scriabine, Cui, Zolotaryoff and other composers for the piano, have submitted new and important compositions to Lhevinne for his American tour next season. In the orchestral field, Konyus, whose "Child Life" suite made his fame here, has placed a symphony with his publishers. His new violin concerto, introduced last year at a London Philharmonic by Kreisler, will have its first American production next season by Maud Powell. Bubeck and Sachnowsky, the latter entirely unknown here, are completing new symphonies which they promised Lhevinne would be forwarded to New York in manuscript. Ippolitoff-Ivanoff also promised to send a new suite for production.

True Musical Tact.

Baroness—Fritz, don't whistle such horrible tunes and such common music hall songs.

Footman—But, my lady, you can't expect a rhapsody by Liszt while I am cleaning the shoes; that will come later, when I polish the silver.—Vienna Witzblatt.



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A PLEA FOR POOR PIANOS.

(From The Musical Courier Extra, July 21.)

The following, clipped from the Rochester Chronicle, would seem to be either an attempt to make capital for Rochester pianos, or it would imply that the writer is clearly out of reason in his or her arguments. If the latter be true, then the gentlemen in Rochester who make pianos should at once get busy and see to it that no further pleas for the cheap, the worthless, or the unmusical be printed in the publicity organs of that section:

Here is something for piano students to think about. Leschetizky, the great player and teacher, warns them against the beguilements and deceptions of first class instruments. Here is his advice:

"Pianists say too much about the materials they have to use. It is hard to find the tools unresponsive or uncertain, but do not accustom yourselves to a first rate piano. If you do it will lead you to think you are responsible for the beautiful sound that comes out of it; whereas very likely it is but its natural tone—dependent of your skill. At home you think: 'What a lovely touch I have.' Then you come to me. You play abominably and say it is the fault of my piano. It is not my piano at all. It is you. Your hand is not under control, you have not learned the principles of things. If you really know how to produce a certain effect—and produce it as the result of your knowledge, not of your piano—you can face almost any instrument with a clear conscience. If you leave anything to chance, you will be the first to feel it—your audience will be the second. A good pianist should be able to make any passable instrument sound well, for his knowledge will be so accurate that he can calculate to a very fine point how much he must allow for the difference and quality of touch."

Probably the main advantage of Leschetizky's scheme is that it cultivates the habit of taking pains, which, according to an eminent authority, is about all there is of genius. This, of course, is not quite true, but there is enough of truth in it to emphasize the value of conscientious industry. Once upon a time, at a social gathering, the late Henri Appy was requested to play, and amiably consented. He had left his own violin at home, and a poor one was offered to him, with apologies. "Never mind," he said, "I will play on a cigar box if you will string it up." And the tone he got out of the inferior instrument was an amazing revelation to those who had been accustomed to its harsh and squeaky voice. Appy was a master of his art and could adjust himself to the eccentricities of the most contrary instrument. And there is a story about Gott-

schalk, who was advertised to give a concert in a Western frontier town. He arrived on time, but the train carrying his piano failed to make connections. The rough and ready inhabitants came to the rescue by carting to the hall the only instrument in the community. It was about as near a total wreck as a piano could be, with half the strings gone and the action in the last stages of dilapidation. Gottschalk was in a state of dismay, but, on looking over the crowd of people, the majority of whom did not know a piano from a wheelbarrow, decided that it would not be prudent to reject the best they had to offer. So, in immaculate attire, and with a dreamy smile which entranced every beholder, he appeared on the stage and gave his recital. The program was not strictly followed. Instead, the audience was treated to a series of battle pieces, storm scenes, dances, etc., all extemporized, and played with tremendous vigor. Report says that nothing so weird, fantastic and noisy ever proceeded from a piano as upon this occasion. Moreover, the recital was a tremendous success, the audience going wild with delight and giving Gottschalk one of the greatest ovations of his life. It was a triumph of training, of genius, and of the resourcefulness of a great artist deprived of the regular tools of his trade.

In a certain sense these incidents illustrate the Russian music master's theory. If one can persuade good effects from a poor instrument he must have accumulated a dexterity and a practical perceptiveness that will serve him well when he comes to use a better one, and he is under no delusions as to his virtuosity. Leschetizky is reported to be a hard taskmaster, but the very severity of his methods has been the awakening of many students and the making of many artists.

Leschetizky may and may not have said what is attributed to him in the above. If he did, and it is his method, or part of his method, to have his pupils utilize pianos that are of no account in order to produce good tones, then it does seem peculiar that some of the best examples from his pianists' factory should do such poor work at times with poor pianos, and good work with good pianos. Some Leschetizky pupils are now making a great fuss about the pianos furnished them for public work, and even those pianos bearing names that would indicate they could not be bad, and which are generally accepted as being above criticism, have not escaped the condemnation of those pupils of the great Vienna teacher with the liking for big black cigars. One of the lights from the Leschetizky studio makes the greatest fuss over the pianos fur-

nished him, and on his last tour in this country he had to have eight concert grands placed under his hands before he could find that which satisfied his critical taste. This would lead some to believe that if what the Rochester paper says about the Vienna teacher and his methods is true, that the pianist who had such a hard time to get a concert grand to suit him, and who was known to raise a howl every time he met with the instrument he was to play—and who even now is making the piano world tremble over what he might do as to the selection of a piano—had not been trained according to the precepts ascribed in the quotation. It may be the teacher referred to does what is said, but it does not follow that such is the truth.

Such things lead so many astray. No player can make a good tone with a note that is not in tune. No player can produce anything like a musical touch with an action that is not properly regulated. If this argument were true, then all the bad pianos one hears on the concert stage, and one hears a lot of them even in those makes with reputations, can be ascribed to those playing them, and we believe that even the Leschetizky pupils will resent any such imputation. The best pianos are not any too good from a musical point of view. The best piano makers we have are constantly striving to improve their instruments, and the improvements are coming, but coming mighty slowly they all acknowledge. They do not like such imputations as are contained in the article taken from the Rochester paper. The better the piano the better the tone, and, consequently, the better the music and the possibilities of tonal color by the player, whether human or mechanical.

The story about Gottschalk and the piano with "half of the strings gone" is a pure invention. Not even a Gottschalk could produce music from a piano with half the strings gone. He may have played upon a piano that was in bad condition—out of tune, poorly regulated, and all that, and he may have thundered a lot of stuff out of the box in order to get the amount of money he was to receive for the display of his abilities, but Gottschalk, nor no



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other musicians, would do a thing of that kind and enjoy it. To the refined ear any discord is disagreeable, and it must be acknowledged that Gottschalk did possess an ear that would resent any tangled combination of discords such as a piano of the kind described would produce.

If we look at this kind of an argument as to pianos, and remember that Leschetizky is teaching a probable dozen who possess enough music or ability in their make-ups to receive his instructions, and then think of the thousands and thousands and thousands of people throughout this broad land of ours who possess pianos upon which they must rely for whatever music they get out of them, it would seem cruel to give out to the world that a poor piano is just as good as the better one. It is such foolishness to argue in that way. No piano is too good. The question of getting a good piano or a poor one is generally settled by the ability of the purchaser to pay for the one or the other. The one who has a piano for the amusement there is in it, and who does not expect to go to Vienna and study under the gentleman with the reputation for making great pianists, is perfectly well aware that the better piano he has to play on, the better music he gets out of it. A poor piano, according to the Rochester paper, is just as good for music making as a good one—provided one knows how to get the music out of it. And it may be that the Rochester piano manufacturers are working along these same lines. But up to this writing no one has as yet given out the information that Leschetizky is using any of the Rochester pianos, or that any of the pianists who have received instructions in the Vienna teacher's studio have ordered any of the Rochester pianos for their own use. At any rate, there may be plans for this sort of thing, but it does look like it will not carry out well in the roundup, if one is to judge of the criticisms heard at any of the concerts at which pianos of the day are played by pianists of reputation.

Mrs. Brandt in Oakland.

Leonie Brandt (Mrs. Noah Brandt) will remain in Oakland, Cal., until October. The pianist and teacher also goes to San Francisco several times every week to instruct her pupils, who have returned to their studies since the earthquake. In Oakland Mrs. Brandt lives at 515 Thirty-fourth street. Her San Francisco address is at 1909 Vallejo street. That the earthquake did not interfere seriously with Mrs. Brandt's work is indicated by the number of pupils studying with her during the summer. Out of a class of forty pupils, two resumed lessons directly after the "trembler" disturbed things. But pupils gradually came back, and now Mrs. Brandt's classes are made up of twenty-two of her former students. Five more are to return on August 1. Because so many seem eager to take up the study of music, Mrs. Brandt has



An Entente Musical.

The accompanying post card was sent to THE MUSICAL COURIER from the Café de la Paix, Paris, and the signatures are those of Marc A. Blumenberg, editor-in-chief of this paper; Mark Hambourg, Jan Hambourg, Ossip Gabril-

owitsch, and Delma-Heide, Paris correspondent of THE MUSICAL COURIER. Music was also talked about at this gathering.

English Opinion of Hutcheson.

The following criticism is another English opinion of the talented pianist, Ernest Hutcheson:

It is one thing intermittently to arrest the attention of an audience and another uninterruptedly to hold it during the space of two hours. Ernest Hutcheson succeeded in accomplishing the latter feat during his piano recital yesterday afternoon. He is, par excellence, a romanticist, but the subjective and reflective aspects of the beautiful Andantino (of Schumann's G minor sonata) have seldom been treated with greater perspicacity, while his executive abilities found plenty of scope in the scherzo and rondo, as they did in the "Characteristic" Mendelssohn piece which preceded the sonata. Naturally the Chopin selections which followed were admirably suited to the performer's temperament, and they all met with the warm approval of an interested and responsive audience.—London Tribune, June 26, 1906.

E. Scherubel, formerly dean of the Fine Arts School connected with Washburn College, at Topeka, Kan., and Mrs. Scherubel are spending their holiday at Beaver Dam, Wis. Mr. Scherubel is a pianist and lecturer on musical topics, and Mrs. Scherubel a dramatic soprano and teacher of singing.

Von Gaertner Arrested.

Ludwig Amadeus von Gaertner, the well known Philadelphia violinist and composer, was arrested in that city last week on the complaint of his stepson, who charges him with forging a will wherein the late Mrs. von Gaertner left the musician some valuable property. There are two sides to every legal question—and to every other—and it remains to be seen what Mr. von Gaertner will present as his version of the case, when it comes to trial, if it ever does. The sensational newspapers are making the most of the happening, as usual, but it is both unjust and contemptible to pre-judge a case before it has gone to court to be settled there. In the meantime, Mr. von Gaertner is at liberty on bail.



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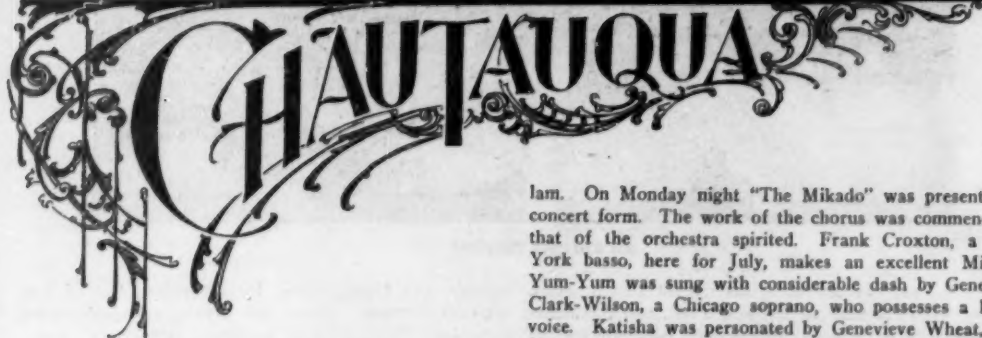
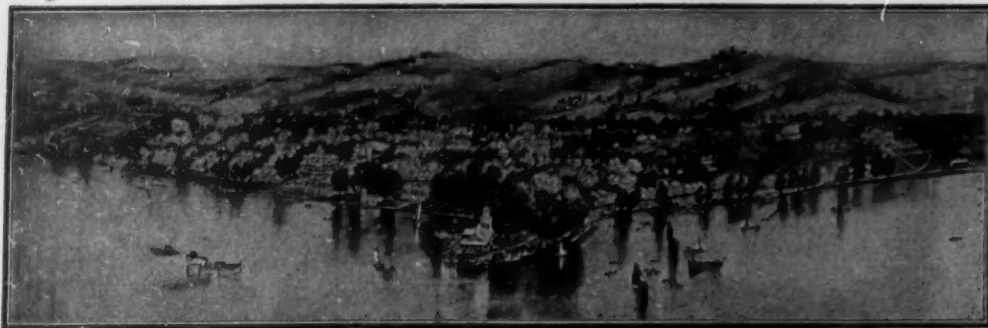
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CHAUTAUQUA ASSEMBLY.

CHAUTAUQUA, N. Y., July 18, 1906.

The claim is made that the attendance at this summer assembly is 35 per cent. greater now than it was last year in the middle of July. Be that as it may, there has been a marked development in the growth of this "Town Beautiful" from a summer camp to a crowded season lasting over two months, a gradually lengthening of the summer residence community; many cottagers remain through the autumn months and there are others whose business interests oblige them to remain the year round. There is much natural beauty about Chautauqua which has been carefully preserved, care being taken to have public building locations conform as far as practicable with a beautiful landscape plan. Artistic pictures are the result; parks large and small make a fitting environment for the grouping of structures whose architecture enhances the sense of proportion and natural loveliness. As the town increases in size, problems of public service, fire protection, sanitation, office and store facilities and institution buildings have been solved satisfactorily. People who visit Chautauqua have a wide range of subjects from which to choose, for instruction, recreation or amusement. Noted scholars are here giving courses of lectures which are well attended. Concerts are given several times each week. The Sunday evening service of song is always a delightful feature; last Sunday was no exception to the general rule. "Gallia" was well sung by the Chautauqua Choir under Director Hal-

lam. On Monday night "The Mikado" was presented in concert form. The work of the chorus was commendable, that of the orchestra spirited. Frank Croxton, a New York basso, here for July, makes an excellent Mikado. Yum-Yum was sung with considerable dash by Genevieve Clark-Wilson, a Chicago soprano, who possesses a lovely voice. Katisha was personated by Genevieve Wheat, contralto, of Pittsburg, a pupil of James Stephen Martin, of the same city. Nanki-Poo was well sung by Cecil James, of New York, who has a tenor voice of exceptional range and quality.

The usual fine piano and violin recital was given on Tuesday afternoon by Messrs. Sherwood and Marcossan at Higgins Hall. Selections from the works of Handel, Schumann and Dvorák were splendidly interpreted by the artists.

Wednesday afternoon there was a rather meagre attendance at the popular concert. Many preferred rowing on the lake, drives in the country or trips to Celeron and Jamestown. However, those who attended the concert were well repaid. "Polish Dance," by Scharwenka, was played well by the Chautauqua Orchestra, which is doing better work than ever before. Five members have dropped out and new members are supplying their places. The new men are not better musicians, but there are some better instruments. Frederick Shattuck, of New York, is official piano accompanist, and he does splendid work, as though his heart was in it. The beauty of Sol Marcossan's violin solos—"Adoration" (Borowski) and "Russian Dance" (Hofmann)—was enhanced by Shattuck's spirited accompaniments. One of the most delightful features of this entertainment was the song cycle entitled "Flora's Holiday," by Lane-Wilson, sung by Mrs. Wilson, Miss Wheat, and Messrs. Croxton and James, an effective quartet. Each

of the singers sang delightful solos, but the old English part songs were more rapturously received.

Director Hallam feels quite elated over the registration of members in the Chautauqua Choir. Nearly 400 voices are already enrolled, which is a large number for the early season. Just now chorus and soloists are busily rehearsing Rossini's "Stabat Mater," which will be sung next Sunday evening in the Amphitheatre.

Hermann Klein has a studio at the Pier this season, the one usually occupied by Dr. Carl E. Dufft. The absence of Dr. Dufft has caused a slight variation in the usual vocal recitals given on Thursday afternoons. Thus far the soloists of the July quartet are giving the weekly song recitals. Genevieve Wheat will give one at Higgins Hall this afternoon. Further mention deferred for another letter.

Frank Croxton is registered at 40 Miller avenue; Sol Marcossan, 22 Ramble avenue, the Cambridge.

Mrs. Tobey's studio is at the Pier. Her advanced pupils are frequently brought out by Sherwood as concert pianists. The latter merely gives the finishing touches to the work of his gifted assistant, for she builds a secure foundation upon which everything else is based.

Among the distinguished speakers engaged for this week is Booker T. Washington, who will be at the Amphitheatre for the Sunday morning service.

VIRGINIA KEENE.

Preparations for Neitzel.

The John Church Company sends a handsome booklet of biography and press notices concerning Dr. Otto Neitzel, who is to tour America next season—it is, in fact, the handsomest booklet of musical advertising which has been put forth this summer. The printed matter is in two colors, the text is widely spaced and consists of essential facts arranged in short paragraphs, and the reprinted press notices are largely one and two line extracts from leading European newspapers. There are also specimen programs, from which the clubs and local managers who engage Dr. Neitzel may select the numbers they would most like to hear. The whole booklet is exactly in accordance with the practical, modern spirit that animates all the advertising of the John Church Company, and Dr. Neitzel is to be congratulated on having acquired such dignified and progressive sponsors for his tour.

Florence Turner Maley in Chicago.

Florence Turner Maley, the concert soprano, is now in Chicago. The singer's manager reports that Mrs. Maley will remain in the West until the last week in August, when she will come back to New York to fill some early September dates in this vicinity.

The one act opera, "Malia," by Alfred Manini, had a very friendly reception at its premiere in Livorno.



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CLEVELAND, Ohio, July 17, 1906.

The fact that your local representative has been exploring the rural districts in his chug chug will explain in part the non appearance of his usual letter. As matters now stand, he dons his professional harness for but three days in the week, and the remaining four are devoted to the consumption of gasoline and the annihilation of distance. Is life then worth the living? Rather!

The Euclid Avenue Garden, under the management of Max Faetkenheuer, is giving us several weeks of light opera. The first week Faetkenheuer's sprightly opera, "The Merry Khan," held the boards and enjoyed a highly successful run. The music is catchy and popularly melodious, and evidences creative as well as constructive talent upon the part of its composer, who combines in his versatility composer, director, violinist and manager. In all these capacities our good friend Max has won conspicuous local success. And, not content with his present success, he has promoted a hippodrome which is now in process of speedy erection upon Euclid avenue, and which it is promised will be opened in the fall. The past week "The Merry Musketeer" has attracted large audiences to the gardens, and "The Idol's Eye" is doing a similar feat. The presentations are excellent, including cast, chorus and orchestra. Adolph Liesegang, formerly with the Savage Opera Company, is director of the musical forces, and has achieved some decidedly creditable results. William J. Wilson, stage manager, is also to be credited with effective and attractive handling of the stage accessories.

A letter recently received from Felix Hughes informs me that he is strenuously busy in London, coaching with Henry Wood, and attending operas and concerts. Hughes is giving special attention to the oratorios, and expects to add the important ones to his repertory. The early fall—September—will see him again at his Cleveland studio with a summer well spent in repertory extension.

Your representative attended the annual throes of the Music Teachers' National Association at Oberlin last month. As a representative body of musicians, the M. T. N. A. no longer exists. The present session was devoted almost exclusively to the musical curriculum of colleges and seminaries, and the speakers were largely professors and doctors of music. Time was when the M. T. N. A. attracted to its meetings musicians who have made, and are now making, musical history in our country. Its programs offered recitals and concerts by our greatest artists, and things were done well worth the hearing. But the aspects of the association have changed. Pedagogy and encyclopediac erudition have usurped the place of artistry. Apart from coming into personal contact with one's colleagues and reviving erstwhile acquaintance, the

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functions of the M. T. N. A. are a dead letter and have outlived their usefulness. At Oberlin I looked in vain for the faces of our really representative musicians. They were conspicuous by their absence. The halcyon days when such men as MacDowell, Chadwick, Foote, Foerster, Bruno Oscar Klein, Kroeger, Sternberg—not to mention artists like Sherwood, Zeisler, Godowsky, Eddy and others of their ilk—gathered at the round table sessions, and in the interim gave us recitals long to be remembered, are but memories of the past. The State associations have usurped the prerogatives of the National, and pushed it to the wall. It has become obsolete and of little value as a national event. For those who revel in the wisdom of encyclopedias and put the letter before the spirit of the art, the M. T. N. A. has reached its perihelion. But nevertheless, the sun of the national association has set. Its rays present the afterglow of the lamp, rather than the fire of genius, or even talent. The light it emits hardly illumines its sinking hull, and the crew that once directed its course have wisely taken to the lifeboats and for shore. Among the older veterans I met at Oberlin were John S. Van Cleve, A. A. Stanley, H. S. Perkins and Dana, of Warren, Ohio. The papers read at the several sessions were doubtless interesting to those engaged in college and seminary instruction, but to the musician minus the professor and doctor degrees it was caviare. The concert and recital programs attained a respectable conservatory standard, and afforded some relief from the class room data. Credit and recognition must be given the Oberlin contingent for the very hospitable attention given the few visiting musicians in attendance. But the M. T. N. A. is dead. Requiescat in pace!

Sol Marcossion writes me from Chautauqua, where he and his Strad are doing artistic stunts, that the present season is the busiest he has experienced in that spiritual and intellectual locale. With Sherwood he has been giving some fine recital programs. I once attended a day concert in the Chautauqua pavilion, and observed that the audience—mostly of the female persuasion—utilized the artistic commodities flung at them from the stage as an accompaniment to reading, sewing and chatting. I endured the Chautauqua atmosphere for a couple of hours and then went across the lake to Bemis point, to a bowling alley. It gave me good luck, however, for I smashed the local record by averaging 217 in seven games. Chautauqua has its good points, but unfortunately one can not discover them in two hours. Evidently Marcossion and Sherwood have investigated and are reaping the reward of their persistency.

Adella Prentiss-Hughes is seeking rest and inspiration in the East. She is looking them up in New York State. With the seven symphony concerts scheduled for the coming season, a little rest at the present time will do her managerial talent no harm.

The Swedish Male Choir, from Stockholm, gave a fine concert at Grays' Armory one evening last week. The ensemble work done by this body of singers was of exceptional quality. I have seldom heard better tonal coloring and dynamic shading realized by male singers.

WILSON G. SMITH.

The Mozart Festival at Munich will open on August 2, and the Wagner Festival (at the same place) on August 18.

THE MIGHTY ROSENTHAL.

A Reverie.

When one is a hermit, and lives among the pines in the forest country, it is only now and then that a message from the outside world is whispered softly among the leaves, falling gently down to a solitary student, resting, weak and weary, under their friendly shade.

Such a message came to me the other day. It said: "This will be a great comet year in your musical world, oh student, for the mighty Rosenthal, emperor of pianists, is coming to your desert. He will play to your people, but they will not understand!"

Just then the "Vogel als Prophet" sounded over the hills. I listened for the word "Technic," but the breezes only stirred angrily, as if in protest to my thoughts. I closed my piano, and stole away, deep, deep into the forest. There I bathed my hands in a little gurgling brooklet. A wild longing for the world I had voluntarily left came over me, the studio, the concert hall, with their glare and fever, the crackling applause, the exhaustion—the world!

"Ah, but you are not ready," a voice whispered; "prepare here, in the sweet wild woods; commune with the immortal Bach, the sublime Beethoven and your own dear Chopin."

The cool silence calmed me, and I threw myself on the ground, while the Chopin berceuse trickled soothingly through my soul—the berceuse as I heard Rosenthal play it in that little concert hall at Eastbourne, England, seven years ago.

I closed my eyes and dreamed of that wonderful piano playing; first the delicious Weber sonata in A flat purled out from under the keys, so fresh, so charming! I had only known it as a withered corpse, knocking around among decaying conservatories. Now it danced and scintillated under electric fingers, lived and breathed! Then the "Carnaval!" As the wonderful pageant passed by I saw, amid the din of frantic applause, a little man with a magnificent head, bowing again and again! The haunting Ideal of Pianism was there at last; and I had heard it!

Rising slowly, with trembling feet, and half dazed, I stumbled toward the artists' room. I could not bear to intrude my elementals on such an artist. For a moment I hesitated, then walked boldly in.

In Rosenthal I met the great trinity of head, hands, and heart, for in those few minutes, he had assisted a struggling piano student, with kindly words of encouragement and counsel, which have proven a staff of comfort in many an hour of despair, and so, one day, following the guiding star of his mighty art, it led me to the woods!

The sun was slowly setting when I awoke from my reverie, the tinkling cow bells reminded me of my tin cup of warm milk, the birds were twittering dreamily as I wended my way to the old farmhouse.

Seating myself at the piano I began to practice—the C major scale.

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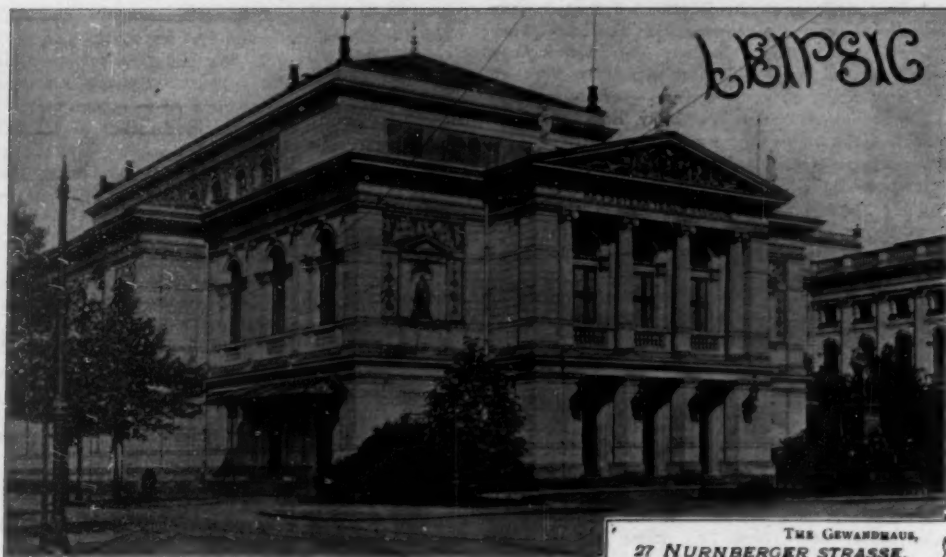
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The music publishing business of the Gebrüder Reinecke, in Leipzig, was established in June, 1890, by Carl (Jr.) and Franz Reinecke, the only sons of the venerable pianist and composer, Carl Reinecke. The firm began vigorously, and as early as 1892 greatly enlarged its interests by purchasing a part of the rights of the Löbel publishing business. This brought compositions by such as Gustav Flügel, Paul Geist, Adr. Hesse, Otto Türcke and Paul Wermann. Later came the purchase of the music literary works of the "Deutschen Verlagsactiengesellschaft," including the well known history by Franz Brendel and the noted two volume life of Beethoven by A. B. Marx.

Meantime the Reinecke brothers have been most active in bringing out new works. These include compositions in practically every field, notably a great number of choral works with texts, both in German and English, also many songs with texts in the two or more languages. Among the large enterprises of the firm were the publication of the selected works of Carl Ditters, of Dittersdorf (1739-99), including the six symphonies after Ovid's metamorphoses. Then came, too, an unfinished and previously unpublished oratorio by Josef Haydn, and the overture to the opera, "L'isola disabitata," by the same composer. The Haydn unfinished oratorio includes an aria for basso and numbers for mixed chorus, all with orchestral accompaniment. This work is edited by Joseph Liebeskind, whose A minor symphony and many choral and chamber music works are included in the Reinecke Brothers' catalogue.

From the catalogue of instrumental music may be taken many works for study and teaching, besides the large list of concert works. Among the composers' names thus represented are Ignaz Brüll, Immanuel Faisst, Gustav Flügel, Hans Harthan, Hans Huber, Julius Klengel, Arnold Krug, Ed. Lassen, R. Leoncavallo, Otto Neubner, Carl Reinecke, Ludwig Scharnke, Xaver Scharwenka, H. Schulz-Benthen, Hans Sitt, Otto Türcke, Oscar Wermann, Leopold Carl Wolf, Felix Waysch and J. B. Zerlett.

It was but natural that the young firm should profit by some of the extraordinary music literary industry of Dr. Carl Reinecke. The many works from his pen, published by his sons, include the concerto for 'cello and orchestra, entitled "Romanero," the festival overture, op. 218, for orchestra, with choral finale, entitled "An die Künstler"; a number of works with English and German texts, for female chorus; also a children's two act fairy opera. Of much importance is Dr. Reinecke's edition of all the Beethoven piano sonatas, prepared from original Beethoven texts. Wherever changes from the original have been deemed proper or necessary the original text is also produced for comparison. The foot notes on the playing of the ornaments and trills are printed both in the German and English. Then comes two series of reprints of famous selections from all sources, under the general title of "Lyrica." One series of the "Lyrica" is for violin and piano, edited by Hans Sitt and Carl Reinecke; the other series is for 'cello and piano, edited by Julius Klengel and Carl Reinecke. Among other compositions by the latter are the Beethoven-Reinecke "Eccossaisien," country dances, waltzes, the Mozart-Reinecke B flat major minuet, and the Schubert-Reinecke F major minuet from the Schubert octet, op. 166. The purely literary works by Carl Reinecke include his book of letters on the Beethoven piano sonatas, a treatise on the revival of the Mozart piano concertos, and a book of reminiscences of Liszt, Ernst, Schumann, Jenny Lind, Brahms, Wilhelmina Schroeder-Devrient, Hiller and Mendelssohn.

The Chicago-born composer, Campbell-Tipton, who spent some years in Leipzig, was later a member of the Chicago Musical College faculty and now a resident of Paris, has

just finished another small cycle of his tone poems on texts of the sea. The present group of four numbers is set to poems by the Englishman, Arthur Symonds. The separate titles are "After Sunset," "On the Beach," "Crying of Water" and "Requies." The four parts are performed without pause, the first in a comparatively peaceful mood of much beauty, giving the impression of a miniature. The second has a vigorous prelude in the highly contrapuntal style that this composer employs so much. There is much character in the music and it rises to great strength. The third part has heavy writing for piano, finally closing up quietly. The "Requies" is also conceived in great vigor and the unceasing rhythmic motion as was observed of the second number.

A "Legende" for piano solo has been also just completed by this composer. The work has no special program, but is simply intended as the expression of a single mood. It is based on a chromatic figure and carried out in infinite detail of counterpoint, all the while maintaining the most pronounced mood.

The New York composer, Bruno Oscar Klein, who arrived here some days ago, is bringing out his new orchestral "Introduction, Theme and Variations on F, D, G," and the composition will be played next season in New York by Walter Damrosch and in Philadelphia by Fritz Scheel. It will be issued from the press of Simrock, of Berlin. The composition, in the composer's own arrangement for two pianos, was played privately in New York last February by the Tonkünstler Verein, which also gave the work a week later in Brooklyn. The composer and Alexander Rihm were the pianists on those occasions. The composition consists of the introduction, the theme and thirteen variations, the last of which is an imposing fugue. As the work has not been previously reported on it may be in place here to note its character.

The introduction is a maestoso non troppo lento, written only for the horns. The theme is an andantino espressivo entirely for wood wind. The first variation, in the same tempo, is given chiefly to the strings, with only occasional work for the horns. The second variation, allegro deciso, is canonic and employs every instrument in the orchestra. The first general change of key is that to the C minor of the third variation, everywhere maintaining the "F, D, G." This section, molto sostenuto, is immensely mobile through its strong rhythmic construction. From here the succeeding variations are marked tempo di valse, with the theme given, by one and two oboes; andantino grazioso, with the melody for clarinets, also a cadenza for clarinet; the seventh variation, "in folk style," keeps the violins busy with a well sounding, fast running figure of "F, D, G," while other instruments carry a beautiful melody in the character of a folk song; next an allegro brioso keeps the theme entirely on the basses; a vivace scherzando chiefly for woodwind, and an allegretto with incidental violin solo, are the ninth and eleventh variations, designed as the special setting for the tenth, a funeral march in three-fourth measure. This march is carried out in a superb inspiration for great orchestra. The twelfth variation is a molto sostenuto (almost religioso); then comes an allegro energico, followed directly by the fugue finale, allegro deciso, which must be unusually stirring, judging by the manner of writing as seen in the orchestral score. The entire work seems so closely composed as to have stamina in every measure.

Mr. Klein is also publishing his A minor concertstück for piano and orchestra, played in Philadelphia, February, 1905, by Sternberg and the Philadelphia Orchestra; also his quintet in B flat minor for the unusual combination of piano, soprano, violin, 'cello and horn, this work having

been given in 1902 by the Aschenbrödel and later by the Tonkünstler Verein.

Mr. and Mrs. Karleton Hackett and Miss Grace Elliott Dudley, of Chicago, all of the American Conservatory vocal faculty, arrived in Leipzig July 7. They will remain here until about August 1, when they will proceed to Bayreuth and Munich to attend the Wagner and Mozart festivals before returning to Chicago for the new season in September. While abroad Mr. Hackett is contributing a series of letters to the Chicago Evening Post. Mrs. Hackett is a sister to Mrs. Nelson Burritt, of New York, and Mrs. John J. Hattstaedt, of Chicago. In Leipzig she is enjoying visits with another sister, Mrs. Dreibrodt, wife of Dr. F. E. Dreibrodt. Dr. Dreibrodt was formerly a member of the Imperial Orchestra in St. Petersburg, and later of the Chicago Orchestra, under Theodore Thomas.

The first announcement of the twelve Philharmonic concerts under Hans Winderstein, indicates the principal compositions to be produced, also the soloists. The first soloist is the contralto, Mme. Charles Cahier, of New York. Then comes Busoni, the tenor Karl Burrian, of the Dresden Opera; 'cellist Gerrard Hekking, of Amsterdam; Richard Burmeister, the vocalist Ina Wright, Felix Berber and Julius Klengel, in the Brahms double concerto, for violin and 'cello; the Spanish violinist, Joan Manen; the Spanish pianist, Riccardo Vines; violinist, Alfred Krasselt; baritone, August Kiess, of the Dresden Opera; the pianist, Marie Panthea, the Spanish 'cellist, Pablo Casals, and Ernst von Possart as recitator, in the Wildenbruch-Schillings' "Hexenlied" and Schumann's "Manfred." One concert will be conducted by Sergius Liaponow.

Among the very new or very modern works to be produced are Bruneau's "Sleeping Beauty," Joan Manen's "Catalonia" symphony and his manuscript concerto for violin, a symphony and a piano concerto by Emanuel Moor, the "King Lear" symphonic overture, and entr'acte, by Balakirew, and the sixth symphony, by Gustav Mahler. The series will be played again in the Albert Halle, after some seasons at the hall of the Zoological Garden. The orchestra thus begins its eleventh season under the personal management of its conductor, Hans Winderstein.

The Conservatory Vortragsabend, of July 6, brought a Mozart divertimento for two violins, viola, contrabass, oboe and two horns; the Dvorák 'cello concerto, played by Herr Kaganoff, accompanied by Professor Klengel; the Schumann fantasia Stücke for piano and clarinet, played by the Herren Richter and Römhild; the Beethoven G major sonata, op. 30, for piano and violin, played by Miss Aborn and Mr. Armstrong; the Schubert songs "Alinde," "Auf dem Wasser zu singen" and "Haidenröslein," sung by Fräulein Lohse, accompanied by Herr Leonhardt; the Bach-d'Albert D minor prelude and fugue, played by Mr. Quarry, of Dublin; first movement of the Chopin E minor piano concerto, played by Fräulein Majmon, with orchestral accompaniment.

Of the above, only the 'cello concerto, the Schumann fantasia pieces and the first movement of the piano and violin sonata could be heard for this report. The playing was, in every instance, praiseworthy. The young Russian 'cellist, Kaganoff, is arousing general interest through the quality of his talent. There is musical refinement in his playing that also combines strength, thus making an ideal outlook for an artist. Mr. Armstrong, of Victoria, B. C., a pupil of Hans Becker, is playing in fine taste and generally facile treatment of the instrument.

The Leipzig opera closed for its summer vacation July 8 with a sensational performance of the Strauss "Salome." The original cast, as presented here on May 25, has been kept with but the minor exception of the tenor role of Narraboth. It was formerly sung by Herr Schlitzer, whose contract here expired. The part has been taken by Herr Christian. Frau Doenges has seemed to improve perceptibly in the title role, notwithstanding her entirely unusual singing of the music at the premier six weeks before. Herr Sopmer is a great artist, both vocally and dramatically in the role of the Baptist.

A half dozen hearings of the opera has served only to intensify appreciation. The text is so potent as to continually reveal new features and possibilities for action. What the opera is as music is still respectfully reported practically incomparable in the grandeur of much that is given either to the Baptist or Salome.

EUGENE E. SIMPSON.

Wolfsohn Manages Richolson.

Edna Richolson, the Joseffy artist-pupil, who has studied with the master for half a dozen years, expects to give her debut concert at Carnegie Hall in November, with orchestra. The Wolfsohn Bureau is to manage the brilliant young pianist, who is now at "Sommerstube," Leland, Ill., with her parents.

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MUSICAL PROGRESS IN CALIFORNIA.

LOS ANGELES, Cal., July 18, 1906.

From San Francisco comes most encouraging news regarding the revival of interest in musical affairs. Most of the leading teachers have resumed their classes and in some cases half of the students have returned for the purpose of partaking of their regular fare of musical knowledge. Louise Marriner Campbell is busy teaching and finds great relaxation in the new order of things. Indeed, she seems to have gained new strength and vigor in the dispensation of her valuable knowledge in the art of singing. Hugo Mansfeldt has already so many students that he is compelled to go three times a week to San Francisco to teach his many disciples, the remainder of the week being spent near Napa, where he usually spends his vacation. Herman Gens is also busy giving lessons, over half of his students having returned to continue their studies. Giulio Minetti is not only busy giving lessons from morning till night, but his duties as concertmaster of the University Orchestra and as leader of the Minetti Chamber Music Quartet keep him pretty well occupied just now. Joseph Beringer, director of the Beringer Conservatory of Music, and Madame Beringer are also exceedingly busy with students who have returned to take their regular course of study. Anna von Meyerinck, who is spending some of her time at her country seat in Larkspur, is compelled to go several times a week to Oakland for the purpose of teaching those students who desire to continue during the summer. Cantor E. J. Stark has opened a studio on Divisadero street, San Francisco, and is also busy giving lessons. James Hamilton Howe has reorganized the Howe Club in Berkeley and expects to give some oratorios in Berkeley next season. The Minetti Orchestra of seventy-five amateur players is about to resume rehearsals and will give a concert in the near future. Harry Samuels is busy teaching his pupils, who are coming back every day. Hother Wismer is doing excellently in Berkeley. Dr. H. J. Stewart has also resumed his class, and besides is directing a concert band, with vocal quartet and soloists, at Piedmont Park, Oakland, and has accepted the position of organist and choirmaster of Temple Sherith Israel, the new synagogue at the corner of California and Webster streets. Will L. Greenbaum is successfully managing a comic opera company at Idora Park, Oakland. The University of California is giving three symphony concerts, which are attended by from 2,000 to 3,000 people, and in addition to other concerts given in San Francisco and environments, there seems to be already an awakening of musical interest which is decidedly encouraging.

Otie Chew gave a concert at Simpson Auditorium on Tuesday evening, June 19, which proved to be an artistic success of considerable extent. Miss Chew made a very deep impression on the audience. She revealed a solid, firm tone, exceptionally big for a woman, and her ideas ex-

pressed in the Grieg sonata and the Mendelssohn concerto were certainly worthy of a great artist. Miss Chew seems to have made up her mind how she likes certain phrases interpreted and she certainly has the courage of her conviction, for which she is entitled to the respect of her hearers. Miss Chew also possesses a remarkable technic of a brilliant character which she is able to display with the greatest ease possible. All her work was applauded enthusiastically, and she received an ovation. Considering the fact that the season had already come to a close, Miss Chew was greeted by a satisfactory audience. Miss Chew was assisted by Pélé Storck, pianist, who played Wagner-Liszt's "Spinning Song" excellently, and Elizabeth Jordan, who played the piano part in the Mendelssohn concerto very skillfully. Miss Chew and Mr. Storck have arranged a tournée of the Pacific Coast early in the fall under the management of L. E. Behymer, and already a large number of engagements have been secured with the leading musical clubs of the Pacific Coast.

Franz Wilczek has decided to settle in Los Angeles for one year after his year's sojourn in Omaha. He will appear in several concerts on this Coast, and has placed himself under the impresarial wings of L. E. Behymer. The success is of course inevitable.

J. L. Allen, representing the Behymer attractions in the Southwest, is now booking artists in Arizona and New

Mexico, and the daily reports which reach this office show that high grade attractions are in demand in the larger towns of the Territories. I hear that considerable interest is manifested in the Indian folklore as espoused by Arthur Farwell and the Wa-wan Press movement.

Grace Freeman, of San Francisco, gave a concert at Symphony Hall, Blanchard Building, in the presence of a delighted audience. She played the sonata in C minor by Grieg, romance by Wieniawski, "L'Abeille" by Schubert, "Le Cygne" by Saint-Saëns, "Perpetuum Mobile" by Reiss, and "Ballade et Polonaise" by Wieniawski. Miss Freeman created an exceedingly favorable impression by reason of her facile technic, her intelligent interpretation and especially by her splendid musical temperament, which won the hearts of her audience at once. Miss Freeman was assisted by Gladys Downs, of San Francisco, who proved to be a very skillful pianist and ensemble player.

Every one is talking about the tremendous artistic and financial success scored by Ellen Beach Yaw in Southern California since her return from Europe. So far she has given three concerts in Los Angeles, one concert in Pomona, one concert in Riverside and one concert in Long Beach, and every one was crowded. There has been no artist in Los Angeles during the past season who has made as much money as Ellen Beach Yaw, considering the fact that she charged two dollars for reserved seats.



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All that is necessary in this neighborhood is to announce Ellen Beach Yaw on a program and the attendance is phenomenally large. I say phenomenally because the season is virtually closed now, and ever since I am in this city concerts have been but sparsely attended. To say that I was surprised to see the crowded houses that greeted Miss Yaw ever since her first appearance here, would be putting the matter but very mildly. I was simply paralyzed, and when I heard her I was immediately convinced that her success was permanent, for she certainly possesses an exquisite coloratura soprano which she uses with fine intellectual power and the higher musical instinct. Miss Yaw is under the able management of L. E. Behmyer, who seems to reign supreme in musical matters down here, and under his direction Miss Yaw will tour the Coast next season. The musical clubs especially seem to take a lively interest in the California nightingale, as she is affectionately called down this way, and the bookings are so satisfactory that there are but a very few dates left vacant. There can not be any doubt that her tremendous triumphs on the Coast will give Miss Yaw a prominent place in the front ranks of the great artists of the day.

The last of the Lott-Rogers recitals took place at Dobinson Auditorium on the evening of June 14. It consisted of a song recital by Harry Clifford Lott, who demonstrated on this occasion how excellent a vocal artist he is. The selection of his songs and the manner in which they were interpreted proved beyond the slightest doubt that Mr. Lott is an artist par excellence.

Bessie Bartlett has returned from New York, where she studied the vocal art for two years with Herbert Witherspoon. Miss Bartlett has improved wonderfully since her departure from here. She expects to give several concerts here next season to prove to her friends and fellow citizens that her musical development has really reached the finer spheres of efficiency.

Mrs. M. E. B. Robinson, of San Francisco, is here and has established a studio in this city. Mrs. Robinson was also soloist of the First Congregational Church in San Francisco and one of the leading vocalists there. She graduated from that splendid class that is superintended by Louise Marriner Campbell. Gladys Downs is another San Franciscan who has established herself here with success. She is a pianist of much facility. Elsa, Bessie and Lucy Fuhrer, three young ladies who by reason of their musical efficiency enjoyed much popularity in San Francisco, have formed a trio and are playing with much success at one of the leading local hotels.

J. B. Poulin, of this city, leader of the Woman's Lyric Club, and the Ellis Club, and also of the Choral Club, of Monrovia, left for the East on a combined business and pleasure trip. He will visit several prominent cities in the East and Canada and during his trip will try to secure

some late choral works to be presented by his clubs during the ensuing season. Beatrice Hubbell Plummer, one of the leading vocalists of this city, also left for the East last week, where she has secured several engagements to sing in concert. She will return in time for next season.

The Gamut Club Building Association has filed articles of incorporation and the following officers have been elected for the ensuing year: Adolf Wilhartitz, president; L. E. Behmyer, vice president; C. E. Pemberton, secretary; Frank R. Lydell, treasurer; W. H. Harris, attorney, and W. Francis Gates, manager of Gamut Club Building. The subscribed capital is about \$10,000, most of which has been paid up. The club is exclusively a musical club and has by this organization secured the handsomest club headquarters in this city. The Gamut Club expects to open its new quarters with a smoker and concert in a few weeks.

Mr. and Mrs. L. E. Behmyer will leave for the East next Monday. One of Mr. Behmyer's objects in this Eastern trip is to convince the Eastern managers that advance agents are not necessary on this Coast. The local managers know the situation far better and can give far more attention to these things than an advance agent, as they are better acquainted with the character of the territory over which they have control. Besides this Mr. Behmyer desires to obtain some live ideas from his Eastern colleagues and will try to imbibe some of their wisdom and energy which he expects to apply to local conditions. Mr. Behmyer expects to return here about the middle or end of August.

The Musicians' Union Building and Loan Association of this city has just closed its quarter, and the report shows a capital stock of \$285,000 and the dividends just ordered paid amounted to 14 1/4 per cent. Although the organization exists for fifteen years this is a splendid showing.

Harley Hamilton, director of the Los Angeles Symphony Orchestra, has returned from the springs, where he spent a few weeks to seek relief from a severe attack of rheumatism which worried him considerably. He returns much improved in health, but expects to rest for a time ere he begins resuming his lessons.

The Ellis Club gave the last concert of the tenth season at Simpson Auditorium on Tuesday evening, June 26, under the direction of J. B. Poulin. The house was crowded with an audience that expressed its delight with frequent bursts of applause. The program consisted of "Bedouin Song" and "Red Rose," by James H. Rogers; Cavatina from "La Reine de Saba," by Gounod, sung by Mrs. Robert A. Smith; "Spring Breezes," by Max von Weinierl; "Vassal's Farewell," by C. Humperdinck, and "Frithiof," by Max Bruch. The club showed the presence of splendid material in male voices and a fine idea of ensemble singing. There is, however, a certain lack of force and dramatic spirit which was especially noticeable in the Bruch composition. There was none of that tre-

mendous dramatic fervor which this work requires; whether it is lack of rehearsal or lack of comprehension of that tragic spirit that permeates the Bruch work I am unable to decide, but the fact remains that aside from Mrs. Smith's exquisite phrasing of Ingeborg's lament there was very little of the true vigorous character of this big creation.

Harry Barnhart gave a farewell recital at Simpson Auditorium on Friday evening, June 29, previous to his departure for the East, which was quite an artistic event. He was assisted by Henry Schoenefeld. Mr. Barnhart sang three of Mr. Schoenefeld's songs, who played the accompaniments himself in a finished manner.

The Treble Clef Club concluded its eighteenth season at the Ebell Club House Thursday evening, June 28, under the direction of William H. Lott. The program was a long and varied one and was interpreted with much care, showing that the club has been very industrious during the year. Grace Freeman was the soloist, and she played Rie's "Adagio," d'Ambrosia's "Canzonetta," and Saint-Saëns' "Rondo Capriccioso" with the skill of the finished artist. She made a most favorable impression on her audience and was enthusiastically applauded.

The Woman's Lyric Club gave the last concert of its second season at Simpson Auditorium on Friday evening, June 15, under the direction of J. B. Poulin. The feature of the evening was two compositions by Abbie Norton Jamison, a member of the club, entitled "The Rose and the Moth" and "Little Pigeon Lullaby." The songs were worthy of attention by reason of the originality of conception and the clever theoretical treatment, especially the counterpoint. Mrs. Jamison is a disciple of Frederick Stevenson, who must be regarded as one of the foremost musicians in the Far West, a composer and educator of whom this part of the country may truly be proud. Señor Ruiz was billed to play Leonard's "Souvenir de Haydn," but at the last moment substituted Raff's "Cavatina" for it. Señor Ruiz, who, I am told, played formerly at the Bay State Restaurant in San Francisco, has come to this city claiming that he is one of the greatest violinists in the world, and strange to say, he has found some people who believe him. He has been petted by "Sassietty" and applauded by the public. The other soloist was Mrs. D. H. Budlong, who sang "My Heart is Weary," by A. Goring Thomas, in a most satisfactory manner.

ALFRED METZGER.

During the Spanish holidays of "La Covadonga," September 8, there will be a contest of choruses, comprising a union of all the singing societies of the capital. Each society must consist of at least thirty voices. The singing of "La Vendimia," by Laurent, is obligatory, but beyond this the societies may select their own numbers. At the close of the function the societies will all unite in singing "Gloria á España," by Clave. There will be two prizes offered, one of \$500 and the other of \$300.

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CINCINNATI, OHIO, July 14, 1906.

At the meeting of the stockholders of the May Festival Association, held a few days ago, the reports of the past year's work were submitted. Thornton Hinkle was in the chair, with Frank Ellis teller and H. T. Loomis as secretary of the meeting. Lawrence Maxwell, Jr., Julius Fleischman and George Ingalls, whose terms as directors had expired, were unanimously re-elected.

It was agreed to continue the Festivals and the board is formulating some interesting plans for the next Festival. It can be definitely stated, however, that Mr. Van der Stucken, whose work at the past Festival proved so successful, has been re-engaged to direct the next Festival. Mr. Van der Stucken proved by his energy in preparing the chorus in less than half the time usually allotted for rehearsals, and his general musicianly leadership, that he is worthy of the honor shown him. Several new works will be given at the coming Festival and it is almost certain that either "St. Matthew" or the "St. John Passion," of Bach, will form a part of the program, with the chances in favor of the latter, which has never been performed in this country. Some big things are also being planned for the chorus and its development.

The report of the president follows:

To the Stockholders of the Cincinnati Musical Festival Association:
At your last annual meeting, held June 19, 1905, you approved unanimously the decision which the board of directors had made on that day to engage Frank Van der Stucken as musical director to succeed Theodore Thomas, deceased, and to invite Sir Edward Elgar to take part in the festival. This decision was reached after the most careful investigation and deliberate consideration on the part of the board, with an eye single to what they believed to be for the best interests of the city, and with an earnest desire to maintain her musical prestige and to preserve the festivals on a high, artistic plane. The outcome has vindicated their judgment. The board was able to carry out the plans projected, and the seventeenth festival has passed into history as one of the most successful that the association has held.

The selection of Mr. Van der Stucken as musical director enabled the association to engage the Cincinnati Orchestra and to secure the co-operation of the musical department of the public schools, and in that way the important fact has been emphasized that the festivals are a Cincinnati institution, which reflects the musical taste and culture and capacity of our own people. They have brought renown to our city and good to our citizens, and it should be the business of the association to see that they are continued indefinitely. The forces are at hand; it is only a question of men and means to encourage and direct them. The association should be kept active and alert by the addition of new members, especially from rising young business and professional men, and from the women of our city, to whose interest and work we are more largely indebted than to any other single class for what has been accomplished for the cause of higher music in Cincinnati.

The festival receipts were \$43,700.17, as against \$35,907.45 in 1904, and \$30,712.70 in 1903, or an increase of 23 per cent. over 1904, and 40 per cent. over 1903. The expense of the festival proper was \$30,966.66. The expense of maintaining the chorus for two years was \$6,280.94, toward which the stockholders contributed \$1,030, leaving a balance of \$5,250.94 on that account, which was paid out of the funds of the association. The cost of the orchestra was \$11,023.05, as against \$8,447 in 1904, being an increase of 30 per cent., due largely to higher rates imposed by the Musicians' Union. This subject will require the careful consideration of the board of directors in making their arrangements for the next festival.

The treasurer's report shows that we have a cash balance of

\$1,793.98 on hand after the payment of all debts, and that the endowment fund, estimating the securities held by the trustee at their market value, amounts to about \$7,000.

By order of the Board of Directors.

LAWRENCE MAXWELL, JR., President.

TREASURER'S REPORT.

Following is the treasurer's report for the period beginning June 17, 1905, and ending June 13, 1906:

June 17, 1905—	
Cash on hand	\$1,883.08
New stock sold	20.00
Dues for 1904	20.00
Dues for 1905	480.00—\$2,403.08
Loan	2,000.00
Eleven hundred season tickets at \$15	16,665.00
Premium on same	5,326.00—21,991.00
Received for 10 boxes	1,000.00
Premium on same	2,245.00—3,245.00
Single admissions, including 2,665 general admissions	17,747.50
Sale of program books	679.05
Percentage on sales of scores at Music Hall	37.62
Total	\$47,103.25
Expenses of Festival represented by Vouchers No. 2,360 to 2,478, both inclusive, which includes expenses for past year	\$44,309.27
Payment of loan	1,000.00
Balance	1,793.98
Total	\$47,103.25
Sale of program books	\$679.05
Cost of same	665.92
Profit	\$13.13

Respectfully submitted,

H. T. LOOMIS, Treasurer.

The season of summer comic opera opened Sunday, July 1. "The Mocking Bird" was the bill offered for the first week and its reception augurs well for the weeks to come. The productions are under the musical direction of Oscar Ehrgott, principal of the Ehrgott Vocal School. The principals in the cast, as well as the chorus of forty voices, are principally from the ranks of the school's pupils. The work done last week speaks well for the performers.

"Stradella," which Mr. Ehrgott revived some short time ago and which created such a favorable impression, is the attraction this week. "The Mikado" and "Tobacco Land" will follow in the order named. The regular orchestra is augmented and the productions are staged under the direction of Francis Hoeffler McMechan.

J. ALFRED SCHEHL.

Winkler at Lake Champlain.

Leopold Winkler, one of the greatest pianists residing permanently in America, is spending his vacation up in beautiful Lake Champlain. Winkler is being booked for an extended tour of recitals this coming season.

"The Match-Girl," Enna's opera, based on a Grimm fairy tale, will be produced in Polish at Warsaw next season. Other new work to be heard there then are "The Verdict," by Moszkowski, and "The Maid of the Glaciers," by Guzewski.

The MacDowell Fund.

FARRAR SCHOOL, 137½ NORTH SPRUCE STREET, NASHVILLE, TENN.

To The Musical Courier:

I received the enclosed a few days ago:

THE EDWARD MACDOWELL FUND
OF THE
MENDELSSOHN GLEE CLUB, NEW YORK.

JULY 11, 1906.

F. E. FARRAR, Esq., Nashville, Tenn.:

DEAR SIR—The Mendelssohn Glee Club of New York purposes to raise a permanent fund in the interest of Edward MacDowell, at one time conductor of this club, whose health has become impaired to such an extent as to preclude the possibility of his ever again being able to contribute to his own support.

The request for contributions to this fund will not be made until fall, at which time the full details of the plan will be laid before you. In the meantime we ask your co-operation in our efforts to bring the matter before the public, and we will be glad to receive suggestions as to the best manner in which this can be done.

To facilitate matters we suggest that you send us as many names as occur to you of persons who are likely to be interested in this fund, with whom we may communicate in reference thereto.

Very truly yours,

ALLAN ROBINSON, Secretary.

I can hardly believe that Mr. MacDowell was as improvident as this seems to imply. I therefore write you to ask: First, Is there any necessity for such a fund? Second, Do the royalties on his compositions bring in nothing at all? And, third, What becomes of the fund after he is dead?

I simply ask these questions through ignorance, for no one knowing the circumstances of his sad fatality could help sympathizing with him and his family or giving assistance were it necessary.

Thanking you in advance, I am, with best wishes,

Cordially yours,

F. E. FARRAR.

For all information regarding the MacDowell Fund, its necessity and its objects, THE MUSICAL COURIER must refer inquirers to Allan Robinson, whose address is 60 Wall street, New York. Mr. MacDowell was not an improvident man, and certainly could not spend what he never had. His works, like those of most American composers, were loved by a discriminating few, who received free copies, and were respected too much by the general public to be bought.

There is some talk of taking Strauss' "Salome" on tour through Europe.

The Brahms monument in Vienna which was to have been unveiled this summer, will not be ready until next spring.

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NOTE: EMMA SHOWERS appeared as Soloist at Gerardy and Marteau Concerts this season just ending and scored sufficient success to be re-engaged in several places for a recital next season.

BOUTON

Savage Opera Plans for Next Season.

After ten years of continued success with grand opera repertory in English, embracing eighty-three productions and nearly 5,000 performances, Henry W. Savage announces that he will discontinue his original enterprise next season.

While this announcement will disappoint thousands of music lovers who through his productions have become familiar with works of the great composers, there is consolation in the fact that Mr. Savage has not decided to retire entirely from the grand opera field. He has returned from abroad after having organized a new grand opera company for the first American production of Giacomo Puccini's "Madam Butterfly."

This operatic gem, celebrated for its dramatic and lyric beauty, during the past two royal opera seasons at Covent Garden, will be the operatic event of the coming season in America. Mr. Savage's agents have visited all the principal European opera houses and signed contracts for no less than three "Butterflies" to sing the exacting title role. He has also secured enough English singing artists to give him three complete casts. It is the opinion abroad that no one singer can take the leading role of Cho-Cho-San in "Butterfly" more than three times a week without injuring the voice. "Madam Butterfly" will be given eight performances each week.

All who have heard the opera predict for it a sensational success in this country. For two years Mr. Savage has persisted in his efforts to introduce the Puccini masterpiece to America. He made two trips to Italy to hear the opera before its London production.

The popularity of "Tosca" and "La Bohème" in English is sufficient to secure a favorable hearing for any future composition by the Italian genius, and Mr. Savage promises to give "Madam Butterfly" such a production as to further insure its American success.

When the opera was again announced for the present Covent Garden season he dispatched to London his stage manager, together with Ralph Edmunds and Frank C. Payne, of the original English grand opera business staff, to witness the performance. In the meantime Signor Puccini went to superintend the Budapest production and took with him Conductor Walter Rothwell, the talented director who had been selected for Mr. Savage's American company. "Butterfly" was a still greater success in Budapest,

no doubt largely because of the histrionic talent and lyric accomplishments of Elsa Szamosy, who had the title role. Puccini recommended her as the best "Butterfly" in Europe, and she was immediately signed for America. Other singers were found in Germany, France and Italy, and Mr. Rothwell, with his two assistant conductors, has already started rehearsals in London. The company will sail for New York the last of August.

In the meantime Artist Walter Burridge has completed the scenery for the first act, and will have the second and third acts finished in time for American rehearsals, beginning early in September.

The costumes are now being made from designs by the well known French artist, Louis Neidhardt, who lived four years in Japan and is regarded as one of the greatest European authorities on Japanese art. Mr. Savage has also had the assistance of Comelli, the famous designer of all the Covent Garden productions. A wealth of Japanese "properties" will be required, and many of these will be brought from abroad.

"Madam Butterfly" will not be heard in New York until November. The first production will be at the Columbia Theatre in Washington on October 15, after which the opera will have a week in Baltimore and two weeks in Boston.

Two prima donnas that will alternate with Szamosy in the name part of "Butterfly" include Adelaide Norwood, formerly a well known prima donna with the English Grand Opera Company, who has been singing and studying abroad two years, and Louise Amalie Janssen, a Norwegian artist, who is rehearsing now in London.

American Institute "At Home."

Today (Wednesday, July 25), the dean and faculty of the American Institute of Applied Music are at home, 4 to 5 o'clock, 212 West Fifty-ninth street. There will be music, as usual, at these very pleasant receptions.

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Ellen Beach Yaw Returns.

Some years ago the New York Herald devoted a column to a newly discovered vocal prodigy, Ellen Beach Yaw, laying particular stress on the fact that she possessed the greatest vocal range recorded in musical history. In a day the young girl became famous, and though having had little vocal training, an enthusiastic manager engaged her for a tour of the United States and Canada. She made a sensation with her remarkable voice. After ten years' absence in Europe, studying with the greatest masters, and singing in many of the largest capitals, Miss Yaw now returns as one of the world's greatest artists, no longer a singer with merely phenomenal range. Although the development of her voice has in no way impaired the phenomenal range, she makes only legitimate and artistic use of this exceptional gift. Miss Yaw is unique and belongs to a class distinctively by herself. Last season's appearance at the Hippodrome was most successful, the audience giving her a right royal reception and recalls, and some semi-public appearances before critical connoisseurs served to fix her high in esteem. The leading daily papers of Paris, Naples, Nice and Monte Carlo gave her warm praise, as may be seen in the appended conservative translations:

Deep homage was paid this admirable artist.—Le Figaro, Paris.

The audience cheered like mad.—New York Herald, Paris Edition.

To hear this young, fresh, crystalline voice one has on closing the eyes the real illusion of a nightingale on a flowering branch.—Siecle, Paris.

Signor Caruso and Mlle. Yaw made the hit of the evening.—Monte Carlo Monarque.

It is not too much to say that since the days of Jenny Lind a voice of the timbre of Miss Yaw's has seldom been heard.—Daily Messenger, Paris.

She is the possessor of an exquisite voice, cultivated to the finest degree of excellence.—English and American Gazette, Paris.

She sings with inimitable art and her success was of the highest degree.—Il Trestro Moderno, Naples.

Endowed with an incomparable voice which she uses with rare ability.—L'Eclair, Nice.

She sings with a perfect classic method, with finish and with taste; one recognizes immediately that she belongs to a good school by her interpretation and phrasing.—Le Monde Elegante, Nice.

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EDITOR-IN-CHIEF

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SPENCER T. DRIGGS

BUSINESS MANAGER

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A BOOK on Wagner has at last appeared. Ashton Ellis is the author, and the work treats of the life and music of the great composer. This is a very worthy volume, as it is time that the world should know something about one of its most gifted musical sons.

OWING to a delay in the European mails this week, the promised illustrated article on Professor Dr. Joachim (see THE MUSICAL COURIER of July 18) was received too late for insertion in the current issue of THE MUSICAL COURIER, and must be held over until next Wednesday, August 1.

Two rumors took their winged course up and down the sunlit Rialto last week and are here given for what they are worth: (a) The Vienna Male Chorus (lately appearing in London) will come to America next season; (b) Heinrich Knotte, the Wagnerian tenor, has canceled his contract with the Metropolitan and will remain in Munich next season.

THE man who invented that saying about preferring to make a nation's ballads rather than its laws would revise his dictum were he alive today to hear all America singing "Waltz Me Around Again, Willie; Around, Around, Around." The revision would read: "I care not who makes a nation's ballads, so long as I be allowed to make laws to fit 'em."

HENRY W. SAVAGE arrived from Europe on the Provence last Friday. He completed his plans while abroad for the English production in this country of Puccini's "Madam Butterfly." The charming opera will have its American première at the Columbia Theatre, in Washington, on October 15, and after a few weeks on the road will be brought to New York for a metropolitan run.

THE Vienna Philharmonic which was led last year by Mottl and Muck, has just re-elected those conductors for the coming season! How Muck will be able to lead in Boston each week and in Vienna each month is a problem that will have to be solved by the air ship promoters. Dear old Vienna, with its good coffee, its venerable curfew laws and its execrable news service. The only thing up to date in the Austrian capital is Moriz Rosenthal's piano playing.

It is not true that Lhévinne will play a piano arrangement for the left hand alone of the "Symphonia Domestica," simply because a baby boy was born to Mrs. Lhévinne last week. The same cable that brought the news of the new arrival to the Russian pianist's friends here also announced the sailing of the Lhévinne family from Europe for America on October 13. Mrs. Lhévinne, herself a distinguished pianist, will appear at many of her husband's concerts in this country.

THIS is the season when nature holds its annual musical festival and performs the grandest of all symphonies, with the murmuring of the waves and the rustling of leaves as the main themes, with the soft sighing of summer winds as aeolian harmonies, and with the myriad warblings of the birds as the gayest and most mellifluous counterpoint. It is the cheapest music festival of all, and the price of admission is almost infinitesimal—just a speck of poetry in one's soul, and an atom of love for the beautiful.

THE name of Mrs. Tryphosa Bates-Batcheller is known in the leading social, art and musical circles of England, the Continent and of America as that of an accomplished singer and musician, and the lady, who is an American of distinguished Massachusetts lineage and resides in Boston, furthermore enjoys the distinction of a general critical verdict that has placed her on an equality with the singers of the present day in the highest professional ranks. Mrs. Batcheller has devoted so much time and study and attention under the most favorable circumstances to the pursuit of musical art that her parity with professional artists has been reached as a matter of course, particularly as she is gifted by nature with the powers and instincts of the artistic life, and as she has cultivated the natural instincts under the choicest auspices. In short, she represents the ideal artistic figure of an accomplished professional singer remaining, however, within the strict limits of the amateur. It is probable that she will be heard next season with some of the principal orchestras in Europe and America.

EDITORIAL PARAGRAPHS FROM LONDON.

London, July 14, 1906.

Any one proposing to conduct a musical weekly in this center of the world would require, during the season, at least a dozen musically posted reviewers to keep in touch with the intense musical life of the community. As a proof of the statement, permit me to call attention to the fact that there are days when, besides the Opera and the different operettes, recitals or concerts, are in progress at Aeolian Hall, at Bechstein Hall, at Salle Erard or Queen's Hall, at the Crystal Palace, at smaller halls, and dozens of "at homes" and receptions where musical artists are participants, every day for weeks and months, consecutively. To establish and maintain a record for a musical paper with such a mass of performances would signify a staff which no musical paper of Europe or America, outside of THE MUSICAL COURIER, could maintain or even consider. The daily papers are subjecting their critics to a great deal of work in the duties they must, under the circumstances, attend to, but it is, as a matter of course, impossible to find in the daily press a record of the musical life of London, even if one should search all the papers of any given modern period. Outside of the high-pressure events, many fall away altogether because of this physical impossibility to cover the field.

Naturally, a musical paper, which would necessarily be expected to record the music of London, would not only require this immense staff; it would also be so extensive in its form and folios that it would represent at least one hundred (100) pages per week, including its domestic and foreign correspondence. In fact, with the growth of music in America, particularly New York, THE MUSICAL COURIER, which now averages about 52 pages per week, must prepare itself in time to print these 100 pages a week to cover our ground and the foreign ground we cover, and which we are constantly expanding.

There are now three people attending to our London correspondence, and they naturally are exercised considerably in the effort to be present at all events that require a record for London in a foreign paper. As a New York paper, our London record is a remarkable feature, and many London newspaper men marvel at this and at our general European service. But this service is still in its infancy as compared with what I have in view for future record purposes. My ideal of a weekly music paper will not be attained until the 100 pages a week will be required and supplied to cover the universal ground.

This week's letter, as usual, disposes of a number of very interesting episodes, and I have retained for this letter a few which may prove of similar interest.

"Madam Butterfly."

Puccini's opera has long since been described in these pages and the book is known to many Americans. I merely desire to call attention to a performance at Covent Garden a few nights ago which brought into relief certain features of an opera production that are a glaring contrast to our usually academic New York performances. When I say glaring contrasts I am alluding first to the lighting effects. Now, then, to start with, the lighting of a stage is just as paramount as the scenery, and the latter depends in many of its values upon the lights—lights in the broad sense. The light on a painted scene is as essential as the light on a painted

picture, and is indeed its life. The effects of this light distribution of Covent Garden gave the Japanese local color to the atmosphere; it was Japanese, just like a picture set into a frame, and the result was artistic comfort through the force of the light illusion in conjunction with a true scenic setting. A work such as this "Madam Butterfly," with its limited possibilities in scenic variety, depends very much upon the proper and scientific light problem.

We are working on it in New York and will "get there," as we say, but we have not yet arrived, and no one expects it at so early a stage—a stage which was not even built when Covent Garden had already seen the advent of some of the great operatic masterpieces. Mr. Conried has been experimenting much with lights and Mr. Hammerstein promises wonders in stageland, and if they secure the experienced hands from here they will realize some vast improvements. Mr. Savage has given more thought than any one to this subtle stage accessory, and I believe America will be astonished at his "Madam Butterfly" performances.

The orchestra at Covent Garden, under Cleofante Campanini, has a complicated instrumental riddle for solution. Counter rhythms are constantly facing the measured rhythms, and what would remain discords need artistic resolutions to make the musical figures tenable in the mind. And color abounds in the combination of tones and their dissolution through all the varieties of the various instrumental channels, by means of which a modern orchestra expresses itself. But Signor Campanini leads with the calm of a conscious expert, who has acquired not only the authority of interpreting the special work, but also the superior kind of authority that can direct any kind of orchestral tendency. The band is really inspiringly homogeneous and complete in its static and dynamic forms and formalities. Its instruments pour forth a quality of tone that proves their own quality and they are handled by groups of players that represent a harmonious balance of instrumental tone distribution. The rhythms rise and fall under Campanini's intellectual order in conformity with the movements of the passions and emotions of the drama itself. Great waves of sound, musical and poetic in their nature, rise and fall in uninterrupted cadence, distinguished either through the intensity and power of the surging volume or the suppression of tone force itself, and yet through it all, whether in the vitality of the fortes and sforzandos, or in the subdued and subtle tints of the piano and pianissimo, every instrumental phrase, arabesque, accent or emphasis is distinctly reflected on the musical firmament. Campanini knows every suggestion of the work and has this splendid aggregation of artistic units to uncover the hidden beauties of the score, and hence, so far as the orchestral division of Covent Garden is concerned, I cannot see how it can be much improved.

The artists were of an unusually distinguished caste that night—Caruso, Giachetti and Sammarco filling roles that cannot, after this, be calmly distributed among inferior people. At the risk of appearing ungallant I mention Caruso first, but for this reason: He is an inspiration for any "assisting" singer. He has broadened out very much this past few months, and his method (method, not in the technical but in the individual sense) is a study for every one contemporaneously singing with him. His singing behavior ought to be a lesson in itself. No straining for

vocal outlets; no uneven passages; no special reinforcement; no physical efforts (which always produce their natural and logical lassitude when indulged in). Caruso is as fresh and as ready to continue after a large vocal distribution as if nothing had been done by him. His reserve is never requiring any replenishment because he does not exhaust. He balances supply and demand, and can therefore sing at any time as well as at any other time anything that is to be sung.

"Madam Butterfly" is for the soprano, and Caruso gets no opportunity for sublime moments, but he sings the music, he sings it with marvellous soul and voice. Giachetti is unknown to us, but she is one of the approaching Italian vocal and dramatic stars. The American musical telescope has only been able to say that she is located in this Covent Garden constellation, but we have a message to send now to the effect that she seems a star of the first magnitude as she is getting nearer to us. She is decidedly artistic; has the divine afflatus and illustrates its possession. Possessing a voice splendidly poised, always true, ringing and full of intensity, she did full justice to a most difficult part; and she acted it in fine conception of its necessary limits. One never knows whither these stars will migrate, but I do not see how she is going to escape our horizon. She is too fine to be fixed here permanently; the American dollar will lure her hence.

The baritone Sammarco is to be one of Oscar Hammerstein's accessory artists. He has a well-rounded, full, resplendent, I may call it, voice. In "La Traviata," "Trovatore," "Falstaff" or any of the standard Italian operas he will find opportunities far beyond the baritone trifles of "Madam Butterfly." Taken all in all, Covent Garden in its performance to which I refer represents a higher plane of ensemble, of mise-en-scène and of artistic effort than I have seen in years past. Intelligence, deep appreciation of the peculiar popular appetite for modern works and for a revival of ancient opera, as it may be termed, as in the case of "Armide," and a wholesome spirit of enterprise, with the proper regard for those old works which actually give tone to an opera house, are the potential elements of the management, from the foreign viewpoint.

Saint-Saëns in London.

A few afternoons ago there was witnessed at Bechstein Hall a scene that was most impressive and affecting. Camille Saint-Saëns, of France, probably the greatest of living composers of music in the absolute, had been announced to play at the only recital of Hollman, the 'cellist, and his appearance constituted a whole-souled, dignified and impulsive ovation by an intelligent public that crowded the hall to its limits.

Even if the sentiment projected by the entente between France and England added stimuli to the manifestation, yet it must be remembered that Saint-Saëns' music has been cultivated here from its very beginning, and now, at the zenith of his fame, he commands the admiration of the English musical masses, as he does that of all of Europe and America. He represents the legitimate advance of the musical development leading from Bach and Beethoven, and he has been free from the limitations of any native chauvinism, which musical history will cordially credit him with.

The program consisted of Saint-Saëns' piano and cello sonata in F major, first performance, a vig-

orous and intellectual work full of melodious invention such as a youngster of thirty might produce, and the 'cello and piano C minor sonata. M. Saint-Saëns performed his arrangement from the "Alceste" ballet. He will surprise the people in America with the delicacy of his touch, a delicacy which extracts at the same time a wonderfully beautiful quality of tone from the piano, combined with power such as is usually affiliated with the giants of piano virtuosity.

Naturally, the performances of a renowned composer, a world power in music, arouse additional interest from the fact that interpretative authority is before us. We are always in the interrogative mood, and doubts are debated and judgments are contradicted as we discuss an interpretation which, after all, represents the essence of music; that is, its meaning as understood by each of us. But when a Camille Saint-Saëns performs, and performs his own works, we attain an ultimate, a finality, and are vouchsafed an æsthetic delight rare and welcome. His pianism is a remarkable exhibition of technical capability uttered with refinement, ease and unusual aplomb. It is modern technic, but with a surprisingly placid and subtle impelling force behind it.

As was made known first through the columns of this paper, M. Saint-Saëns will visit the United States in November. It will be an event of great musical moment.

Blanche Marchesi.

Marguerite Claire, of Atlanta, Ga., U. S. A., will not hold it amiss if I introduce her concert, given at Aeolian Hall, with the name of the artist at the head of this account of it. Miss Claire has the prestige of patronage such as that of Her Grace the Duchess of Somerset, Her Grace the Dowager Duchess of Newcastle, Her Grace the Duchess of Wellington, Minna, Marchioness of Anglesey, and of the Lady Ludlow, but all these powerful social

aids could be of little benefit to Miss Claire unless she also had a voice with music in it, a desire to give it artistic culture and a teacher such as Mathilde Marchesi, of Paris, a rare phenomenon at any time. Miss Claire has these adjuncts to her society strength, and she has ambition, too, and the upper register of her voice puts her into a class of sopranos from which public favorites are drawn. With a continued application of that difficult work known as the study of the art of song, Miss Claire, with the foundation she has, need not fear for the future. The difficult "Sweet Bird," from Handel's ever bright and fair "L'Allegro e il Penseroso," was delivered by her with evidences of a technical equipment which many other singers could justifiably envy.

The program in full need not overcrowd an already overcrowded page. Suffice it to say that beside Miss Claire, Anna Hope, the contralto of the Carl Rosa Opera Company, sang with fine tone and delivery. Renée Chemet Decreus, a first prize Paris Conservatoire violinist, played with immense credit to her alma mater several violin selections, showing exquisite taste, splendid bowing powers, and a fine left hand development. There was style, dash and character in her play. The baritone Oumiroff sang, baritone songs, of course; Jean du Chastain, of Brussels, played the piano, and Albert Fransella, of London, played flute obligatos and solos better than some men play piano and better than some men sing, because he is a better musician simply as shown through his flute. Henry R. Bird, a London accompanist of the reliable school, and Camille Decreus, a Belgian accompanist, gifted with that particular talent, performed the associated duties.

With all due respect to the artists, and I am sure they will agree with me if they have not done so in advance, the proceedings, as Mark Twain would call them, were exceedingly enlivened by the presence of Blanche Marchesi, who sang three songs out of the order of the usual vocal program and who took away the breath of the audience by illustrating how the art of breathing can be made a scientific adjunct of the art of singing. The fact is, she apparently did not breathe at all, and that artistic delusion simply took our breath away. Oh, if people who are learning to sing or who are singing, would only realize the influence of the breathing art upon nearly every singing function! But then they do not.

Blanche Marchesi sang a song by a Mr. Baschelet, called "Chère Nuit." I do not pretend to know anything about composer Baschelet, but that song is a successful descriptive song and full of

opportunities for a brainy singer. It will never do to sing its notes only. A song by Sigurd Lie. "Soft-footed Snow," and Löwe's "Niemand hat's gesehn" were the other two numbers. Each song presented a distinct feature. The first descriptive-dramatic; the second, lyric-dramatic; the last German folks-tone dramatic. In the Lie song the lyric feature was lightened by a subdued tone color without which the song would appear very nearly absurd; but with it, it becomes not only an effective lyric, but an original vocal work. I cannot recall a public singer who could have transmitted such an effect within the strictly legitimate lines of vocalization as Blanche Marchesi did it.

All the elements of the vocal art that could possibly be arrayed for instant application to these three songs were marshalled up by this woman and driven into the consciousness of the audience with a stimulating effect. And this once again proved that even the natural endowment known as temperament will not suffice for artistic singing, even if supplemented by musical knowledge and apparatus, as Jean Jacques called it, unless the singer has what Blanche Marchesi has at her command, and that is the intellectual re-inforcement. What we need and call for and support most ardently is brain-singing. Not bird singing, not vocal pyrotechnical singing, not declamatory vocal elocution, not impassioned lyrical song only. We want all of these, but far back, beyond them, first and foremost before even the utterance, we must have the intellectual reserve ready to support every contingency and to meet every emergency, and then, with that force ready for action, we will hear singing. Otherwise it can be only an excellent illustration of a certain subdivision of the vocal art or a remarkable interpretation of a song, or a school, or a dramatic recital of a particularly sympathetic subject, or a splendid display of vocalization.

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which any vocal subject is at her mercy the moment she decides upon appropriating it. I am not going to say any more about her today, although another column could readily be devoted to a description of her system of mastery of style, to her versatility and to her interpretative genius; but the steamer will not wait and this must be posted. The next time I hear her she will get the balance of the impression picture she created. **BLUMENBERG.**

SCHUMANN will be dead fifty years on July 29, but his symphonies, his songs and his chamber music works still live and show every sign of reaching a very ripe old age. Exceptional vitality, also, are displayed in his piano concerto, the "Carneval," the F sharp minor and G minor sonatas, the "Symphonic Etudes," the "Fantasia," the "Davidsbündler" dances, "Papillons," the toccata, and most of the piano poems in the smaller forms. There is, in fact, not much of Schumann that has died except his mortal shell; his spirit is immortal and the memory of his genius has been kept green, with perhaps an added touch of love and sympathy for the thought of his untimely and tragic taking off.

A CORRESPONDENT writes: "We are in a great quandary. There are moths in our piano—in the felt pads, I mean. Every time we open the lid a moth flies out. What can we do?" Keep the lid down.

IN the announcements of the artists coming to this country this coming season the names of Alexander Petschnikoff, the violinist, and that of Joseph Hollman, the cellist, were omitted.

TO HELP SAN FRANCISCO.

The following letter has been received by THE MUSICAL COURIER's San Francisco representative and forwarded to this office:

CHATEAU ROSA BONHEUR, SHINE MARSE, FRANCE.

MY DEAR MR. TREADWELL—I have read your letter to THE MUSICAL COURIER appealing to musicians at large to help their unfortunate fellow artists in San Francisco. I am glad to say that it has been within my power to help them in a small way. I gave my annual Paris concert for the benefit of the San Francisco musicians, and, thanks to kind friends who helped to make the concert a success, I was able to hand over to F. H. Mason, Consul General in Paris, the proceeds, amounting to 1,000 francs, which sum Mr. Mason promised to give to the Red Cross Association in Washington for the musicians, victims of the San Francisco calamity. I trust that ere this it has reached its destination.

My deepest sympathies are with the San Francisco sufferers. I fully realize their awful position, being a native myself (though residing abroad), and an unfortunate sufferer as well, my mother having lost most of her property through this dreadful disaster; but I am thankful and proud that by my services as a violinist I have in a small way helped to alleviate their misfortune.

Yours very sincerely, **J. KLUMPKER**
June 11, 1906.

MUSICAL COURIER readers will remember the famous stepladder family from Omaha, which consisted of "fourteen children, all in a row, and all musical." Their pictures were published in this paper and a huge correspondence resulted when THE MUSICAL COURIER continued for two months or so to publish the announcement that there were "fourteen children, all in a row, and all musical." The multi-repetition of the item was an editorial experi-

ment, fully explained when it had been completed, but the news matter itself was no hoax, as many readers of this paper professed to believe. The following telegram received from Omaha speaks for itself: "The column is broken. The brightest jewel in the arch is gone. May is dead." Thus did Dr. W. J. McCrann, of South Omaha, announce the first death in his stepladder family. May C. McCrann, oldest of fourteen children, who have made their parents famous as leading exemplars of the Roosevelt anti-race suicide maxims, succumbed yesterday to a long illness from typhoid fever, complicated by pneumonia. She was born in Kentucky in 1886. The doctor was proud of his robust and happy family. On the letterheads he uses he has a cut showing the children grouped in the order of their size. Under the picture of the doctor is the motto, "The Party I Am Working For."

THERE is absolutely no truth in the report published by the New York Sun last Sunday that Pachmann will tour in this country the coming season. Gabrilowitsch will come, however, and that should cheer the many friends and admirers gained by the famous young Russian pianist on his former American appearances. Gabrilowitsch's art is a dignified example of the best and most finished style of modern piano playing—he combines technic and touch with intellect and poetry, and the affiliation is one which appeals alike strongly to professionals and to the public.

STOCKHAUSEN, the famous Frankfurt singing teacher, celebrated his eightieth birthday in that city last week.



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14 VIA PIETRO VERRE MONDO ARTISTICO,
MILAN, July 10, 1906.

To the Musical Courier:

Ever since I announced in your columns that I intended taking the San Carlo Opera Company to America next autumn, various statements have been sent to the newspapers contradicting the fact. I fully anticipated that the authorities at Covent Garden would lose no time in endeavoring to deny the report, which naturally caused them a great deal of alarm, and, in fact, I am assured by one who is well informed that Manager H. V. Higgins and his two companions, Rendle and Forsyth, hastily summoned a meeting to discuss the situation, and then forwarded a protest to you. Anxious telegrams were dispatched to Robert Desanna, the well known Neapolitan coal merchant and ex-impresario, and I am quite certain that he is responsible for any letter which you may publish and which is dated from the San Carlo Opera House of Naples and signed by the secretary. This letter, no doubt, states that "we" do not intend sending a company to America, but that "we" did send one to London in 1904, with Henry Russell as a salaried official. To those people who know anything about operatic matters in Italy this statement will not only be ridiculous as it would be untrue, but it would be a deliberate attempt to bluff the English and American musical public.

With the able and exclusive assistance of Franco Fano, the well known Milan agent, I engaged, organized and took the San Carlo Opera Company to Covent Garden Opera House in 1904, and I can

positively prove that it no more came from the San Carlo Opera House of Naples than from the San Carlo Opera House of Lisbon. This letter addressed (as is learned here) to your columns by the secretary of the Neapolitan opera house is about as ludicrous as if the Oxford University had written a similar epistle, stating that the ancient university was in no way connected with the Oxford Music Hall. Let it be understood, then, once and for all, that the San Carlo Opera House of Naples never sent any company to London or anywhere else, and never engaged me as a salaried official, both statements being equally false. As a matter of fact, no opera house in Italy (not even the famous La Scala, of Milan) possesses a stock company, such as one finds in the subsidized opera houses of Germany.

Having regard to the success which attended the autumn season which I inaugurated at Covent Garden in 1904, a brief history as to how it came about may not be without interest to the general public. Three summers ago Mr. Desanna, who was then a friend of mine, asked me whether I could use what little influence I had at Covent Garden Theatre to procure an engagement for two young Neapolitan singers in whose welfare he took a fatherly interest. I told him that as one of these singers had already been tried and strongly condemned by Manager Higgins, any effort to influence this gentleman in their favor would be futile. I suggested instead that an autumn season of good opera at popular prices would be an excellent means of presenting Mr. Desanna's two proteges to the

British public. He was delighted with the idea, and asked me as a friend whether I would undertake the direction and organization of the enterprise, he agreeing to find the money, providing that (for commercial and other reasons) his name should in no way be associated with the venture. As a teacher and musician, the idea of inaugurating a season of opera at Covent Garden was very pleasing to me, and I accepted the offer in the same spirit of friendship as it was tendered. In July I abandoned my lessons and began, at my own expense, a series of hot and tedious journeys between London and Naples. After overcoming many difficulties, an agreement was drawn up between the sub-lessee of Covent Garden and myself, in which I became the manager and director of the autumn season, and a formal document was signed by Mr. Desanna, who became financially responsible to Covent Garden. As I have already stated, every artist and every member of the chorus and orchestra was engaged in Milan by Franco Fano and myself, and every contract made was signed by me. Moreover, scarcely one of the company engaged had ever been heard within the walls of the Naples Opera House.

The question now arose as to what name I should give the Company. Mr. Desanna was anxious I should name it the "Henry Russell Opera Company," but to this I objected, and it occurred to me that as the man who was finding the money was a Neapolitan and at that time impresario of the Naples Opera House, the name of San Carlo Opera Company would be very apropos. The idea was opposed and ridiculed by Mr. Desanna, who, of course, knew that no such company existed, but I stood firm and insisted on using this title, which I was destined to make famous. After influencing many well known artists to join my forces, I then made an attempt to get Caruso. Now, Caruso and Mr. Desanna were the reverse of good friends, and the fact that the latter's money was behind the enterprise was enough to prejudice Caruso against it. In addition to this, a contract with Manager Higgins also prevented Caruso from singing in London without his sanction; but Higgins in these early stages was quite good natured and obliging, and at my suggestion wrote to Caruso. Notwithstanding this letter, the great tenor remained obdurate until one day I visited his beautiful villa outside of Florence, where, after enjoying his hospitality, he wrote me a letter in which to quote his own words, he said "Per te e solo te cantero sei recite." With the name of Caruso the success of my season was now assured, and at the end of August I went to London and installed myself at Covent Garden.

To use American slang, I soon found myself "up against" Messrs. Rendle and Forsyth, who hold a sub-lease of Covent Garden for the purpose of giving fancy dress balls during the winter months. These entertainments can scarcely be said to elicit the approval of the church, but what they may lack in sanctity they compensate in lucre, and attract a class of public which renders the fancy dress ball a very paying proposition. I mention this to explain the friction which quickly arose between Rendle, Forsyth and myself. As I once ventured to say, in a letter to the Pall Mall Gazette, "Balls and opera do not harmonize." From the very moment my San Carlo Opera Company scored a triumph on the opening night, it was evident that there was trouble in store for me. Everything was done to make life unbearable. I have stated that

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Mr. Desanna's only motive in backing the enterprise was to have the singers he protected re-engaged for the grand season at Covent Garden. He was led to understand that this would only be done if the autumn season was repeated without me and under the directorship of the Covent Garden authorities. Seeing how the ground lay, I was soon successful in finding another wealthy backer. Through the medium of the eminent solicitor, the Hon. Charles Russell, the sub-lessees of Covent Garden were approached and asked to rent me the opera house for the winter months, the idea being to give autumn, winter and early spring seasons of Italian, German and English opera all the year round at popular prices. The sub-lessees would have retained the right to continue the fancy dress balls, but the proposition was, of course, not considered.

Meanwhile, negotiations were entered into with Mr. Desanna, and the British public were told that the San Carlo Opera Company would return to Covent Garden last autumn, engaged by Mr. Higgins, Rendle and the rest of the family. As a matter of fact, I am in a position to state positively that not one of the company I took the year previously, from the conductor down to the chorus, was re-engaged. Caruso, Maurel, Ancona, Anselmi, Vignas, Broesler-Gianoli, Angelini Fornari, Wanda, and Alice Nielsen, were the principal artists engaged by me in the original San Carlo Opera Company, and not one of these artists appeared in what Mr. Desanna and his associates had the audacity to call the return visit of the San Carlo Opera Company to London! As I did not know the sort of people with whom I was dealing, I unfortunately had taken no steps to protect the title of my company in London, and I was, therefore, helpless. I had only registered my telegraph address as "San-carlo, London," but that obviously was not enough. I have, however, arranged things very differently in America, and have not only secured the title, but incorporated the company, and I can promise the Americans that, in addition to the great Nordica, they will hear the original San Carlo Opera Company this year, while I will leave to Covent Garden the privilege of trying to bluff the English people.

To complete the farce, I should advise them to advertise the autumn season as being the "San Carlo Opera Company," direct from the Naples Opera House. What nonsense! The new impresario of the Naples opera is a personal friend of mine, his name is Laganà, and he lately ceded to me, for my American tour, his leading bass, Perellò de Seguro, with whom he had a contract for this

winter. I can imagine how Mr. Laganà and all the Neapolitans would laugh if told that the company engaged by him exclusively for their own San Carlo was going to London first; if ever it went it would only be for rehearsals. Probably through trouble about "Madame Butterfly," quarrels with the famous house of Ricordi, or for some reason or other, Mr. Desanna is no longer impresario of the San Carlo Opera House. Perhaps now he will become a salaried official in the employ of that institution, and take the company to London. I challenge Mr. Desanna and his colleagues to produce any receipt for salary paid to me. He could never have paid me the sum I should have requested had I ever consented to be employed by him. I am afraid that the pressure of Mr. Desanna's coal trade doesn't give him time to get the dust out of his eyes and see things in their proper light. As to the Covent Garden people, they are still smarting from the effects of the season I gave at the Waldorf Theatre last summer, and Manager Higgins will never forgive me for catching him asleep and making a contract which deprived him of the rights of giving "Pagliacci," "Cavalleria Rusticana" and other operas at Covent Garden last season. I shall wait with interest to see which of the famous quartet answers this letter. It may occur to them that, as I can support all my statements by documents, the best thing they can do is to leave me alone. They have appropriated the title of my company in London, but if any of them try to do so in America, they will have to deal with something more disagreeable than my mere statement of facts in THE MUSICAL COURIER.

Apologizing for the length of this letter, I am

Yours very truly,

HENRY RUSSELL.

A San Carlo season at Covent Garden has already been announced, in the following circular:

ROYAL OPERA COVENT GARDEN.

AUTUMN OPERA SEASON, 1906.

Managers: Messrs. Frank Rendle and Neil Forsyth.

Messrs. Frank Rendle and Neil Forsyth beg to announce that arrangements have been made with the Grand Opera Syndicate and the San Carlo Opera Company, of Naples, for an eight weeks' season of grand opera in Italian, commencing on Thursday, October 4.

The management have much pleasure in announcing the special engagements of Madame Melba and Madame Giachetti. The company will be further strengthened by the engagement of well known artists from the leading opera houses in Italy.

The repertoire will be selected from the following operas, in Italian:

Aida	Gioconda
Andrea Chenier	Lorelei
Bohème	Mefistofele
Ballo in Maschera	Madam Butterfly
Carmen	Manon Lescaut
Don Giovanni	Rigoletto
Fédora	Tosca
Faust	Traviata

The San Carlo Orchestra and Chorus will appear under the direction of Signor Mugnone, the well known conductor.

The scenery, dresses, armor, properties, &c., will be the same as those used during the grand opera season, and every effort will be made to insure a perfect rendering of the various works, which will all be given in Italian.

Performances will be given every evening, excepting on the nights of the fancy dress balls, which take place every alternate Friday; matinees will also be given during the season.

The allotment of seats will be made in strict priority of application, and applications should be addressed to the Manager, Box Office, Royal Opera, Covent Garden, W.C.

Tickets may be booked for individual performances, but a special reduction of 5 per cent. will be made to subscribers for the entire season, or for certain nights throughout the season.

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FLETCHER MUSIC METHOD.

The Fletcher Musical Association was formed in 1898 for the purpose of developing and protecting a system for teaching music to children in an absolutely logical, and yet enjoyable way, thus aiming to rob music of its terrors and drudgery, and yet accomplish broader results than with the old fashioned method of instruction.

The Fletcher Musical Association is comprised of the many teachers of the Fletcher Music Method, and there are thriving branches of the association at New York, Chicago, Toronto and Seattle. There is also an English branch, in charge of First Vice President Edith Taylor, who is teaching the Fletcher Music Method in the Sheffield High School in England.

The association has a constitution and by-laws and an interesting bulletin, which is published after each meeting, and which carries very few advertisements. This bulletin refuses all advertising not pertaining to the subject of education or music directly, and which has not been carefully investigated.

At the meetings of the Fletcher Musical Association it is customary to have lectures on educational and musical topics, and many valuable points are discussed for and by the members.

The Fletcher Musical Association meets three times a year at Boston, Mass., and the organization has, besides its president, Evelyn A. Fletcher-Copp, three vice presidents, treasurer, corresponding and recording secretary, business manager and the editor of the Bulletin. The last four offices, held by Fletcher Music Method teachers, are all salaried posts.

Evelyn A. Fletcher-Copp opened a class on July 2 at her studio in the Riverdale Casino, Brookline, Mass., this class being attended by new students of the Fletcher Music Method, who come from different points in the United States and Canada for the purpose of studying to become teachers of this splendid system. For instance, there is a teacher-student from the Virgil Piano School, of Baltimore; one from the Bush Temple Conservatory, of Chicago; one from Los Angeles, Cal.; two from Little Rock,

Ark.; two from the Syracuse University, of Syracuse; one from Durham, N. C.; one from Duluth, Minn., besides several from other points.

The demand for an immediate second class at Brookline



EVELYN A. FLETCHER-COPP.

this summer is so great that Mrs. Fletcher-Copp has decided not to open her early fall Fletcher Music Method class at the Bush Temple Conservatory, Chicago, until later in the season; she will inaugurate the second teachers' class at the Riverdale Casino in Brookline on August 20.

The first class, now in session, will overlap the second class, and this arrangement will thus allow the new students an opportunity to meet the members of the first class and thereby witness the results and work accomplished by the members of the first summer class for teachers.

The teachers of the Fletcher Music Method are not only required to learn how to teach the method, but are also obliged to actually do the things themselves, in order that they may be in an absolute position to impart their knowledge to children à la Fletcher Method.

Evelyn A. Fletcher-Copp is the originator of the Fletcher Music Method for children, and her original patented apparatus is a combination of unusually interesting and instructive devices. The musical scale ladder, the wooden note groups, dummy piano keyboard, with every black and white key properly named according to its staff position, and the five long staff tapes stretched upon a table are only a few of the clever devices incorporated in the apparatus of the Fletcher Music Method.

Interesting musical games are played with the ladders, note blocks, &c., so that the children learn musical rudiments by direct appeal to the child fancy and not by the tedious and discouraging hours of drudgery at the piano that the old fashioned method of teaching music to children required. Many an otherwise bright pupil has been discouraged at the start via the old line uninteresting system of teaching, every dry feature of which is happily eliminated by the Fletcher Music Method. This system not only teaches a child music, but also to perform on the piano, besides modulation and composition.

Children studying the Fletcher Music Method are taught how to write original melodies among other things, and the results are indeed a great testimonial to the method as well as a genuine source of pride to the teachers.

When Fletcher Music Method children enter the world of melody later on, they do so with a fundamental training of rare value, and they are fully equipped for the profession.

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Boston Transcript (May 1, 1906)—"Creatore's new band of 55 players, just returned from London, is better than that the Italian conductor had the last time he was here."

Boston Globe (May 1, 1906)—"Creatore scored a tremendous success upon his return here yesterday. His present band is superior to the former one."

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The following short sketches of the distinguished artists to appear under the direction of Haensel & Jones, of New York, this coming season will be read with interest everywhere:

Arthur Hartmann, Violinist.

Mr. Hartmann will arrive in this country in November. He is one of the most distinguished violinists who has been heard in America for many seasons. His present bookings are made as far as the Pacific Coast. He will be heard in all the important musical centres in the United States and Canada.

Gertrude Peppercorn, England's Noted Pianist.

Miss Peppercorn will come to America early in January, 1907, for a three months' tour. Her previous visit to this country was four years ago, when she had a very successful tour. The dates for this clever artist are being quickly taken up.

Leopold Winkler, Pianist.

Mr. Winkler's tour begins in November next for three months. Mr. Winkler is a renowned interpreter of Beethoven and Liszt, and a pupil of Anton Rubinstein. He is a finished artist and his forthcoming tour is looked forward to with great interest in the many cities in which he is already booked.

Olive Mead Quartet.

This is one of the most perfect organizations of its kind in the world. The season's bookings are filling rapidly. The quartet will be heard on the Pacific Coast and in all the important musical cities.

Clarence Eddy, Organist.

Clarence Eddy, whose fame as an organist extends over all Europe and America—in fact, wherever that splendid instrument, the organ, is played—will again tour the United States and Canada this season. "He is undoubtedly the peer of any of the greatest living organists," was the comment of August Haupt, the eminent German master; while Signor Sgambati, of the St. Cecilia Academy, Rome, of which Mr. Eddy is an honorary member, characterized him as "one of the greatest organists of the present epoch."

Shanna Cumming, Soprano.

The name of Shanna Cumming as a most gifted soprano requires no introduction to the musical clubs and their patrons from Maine to California. She has sung with great success with the big orchestras and choral societies in the United States and Canada. At present she is booked for sixty-five concerts for the season of 1906-1907.

Caroline Mihr-Hardy, Dramatic Soprano.

Madame Mihr-Hardy has a fine reputation. She is known from ocean to ocean. She was on tour last year with Walter Damrosch and sang excerpts from "Parsifal" and "Siegfried." Committees should secure Mrs. Hardy wherever possible.

Agnes Petring, Soprano.

Miss Petring is one of the rising sopranos of this country. She has a rich, clear, soprano voice. Her recitals of German lieder are a feature of her work. She has had a very careful training with such teachers as Catenhusen (Berlin), M. Lehmann (Berlin), Hanfstaengl (Munich), Stockhauser, of Frankfurt; S. K. Haines, of St. Louis, and Madame Marchesi, of Paris.

Alys Bateman, English Soprano.

Miss Bateman made her first appearance in Canada last May in a series of concerts. She was associated with Eduard Parlovitz, the English pianist. Miss Bateman possesses a high and beautiful soprano voice and sings most artistically. She will be available for concerts about Christmas of the coming season.

Corinne Welsh, Contralto.

Miss Welsh was born in the West and received her education in Columbus, Ohio. Was chosen over forty applicants for her first church position in the Second Collegiate Church, of New York. She studied with Mrs. Carl Alves, and has this summer gone to Berlin to have a further course of study with her former teacher. Miss Welsh has a voice of "velvety dark color," the true contralto timbre, which she uses with consummate vocal skill and unusual dramatic intensity.

Lillie Snelling, Contralto.

Miss Snelling is an artist of great ability. Her voice rich, deep and vibrant in quality, and of extended range, is very beautiful from the lowest to the highest tone.

She sings with ease, superb diction and fine tone color. Miss Snelling has an extensive repertory of the leading oratorio, operatic and concert music. Possessed of a musical nature, she adds to this superior musicianship, impressing all who hear her, by her really artistic presentations. Young and beautiful, she expresses in every movement her great love of the art she so dignifies. Youthful as she is, she has held for two years the responsible position of contralto in the Fifth Avenue Baptist Church, and is there associated with well known and prominent artists. Miss Snelling is fully prepared to do all of the high class works in oratorio, concert and recital.

George Hamlin, Tenor.

Mr. Hamlin has won within a few years an undisputed place among the first singers appearing before the American public. To repeat categorically the number of successful appearances earned by this singer is to recall almost every important oratorio production, concert and musical festival offered in the United States during the past few years. Indeed, Mr. Hamlin's name has become a feature upon the programs of most of the leading organizations, including the Handel and Hayden Society of Boston, the Worcester Festival, New York Oratorio Society, Chicago Apollo Club, Chicago Orchestra, and the principal societies of St. Paul, Minneapolis, Pittsburg, Cincinnati, Cleveland, Milwaukee, Buffalo, Louisville, Nashville, Atlanta, &c. Mr. Hamlin sailed on July 23 for Berlin and will be absent till next January, when he returns to the United States for the remainder of the season. He is already booked for a large number of concerts on the Pacific Coast.

Frank Ormsby, Tenor.

Mr. Ormsby is formerly of Denver, Col., but decided to move to New York last season. Since he came to the East he has created quite an impression wherever he has sung. He was this spring appointed as soloist in the Madison Avenue Presbyterian Church. The quality and range of his voice are so unusual that wherever he has appeared his audiences have shown marked enthusiasm. In addition to possessing a beautiful lyric quality, his voice shows remarkable resonance and sympathy. Judging from inquiries received, Mr. Ormsby will be much in demand this coming season.

Claude Cunningham, Baritone.

Mr. Cunningham holds the proud distinction of being one of the most successful artists before the public today. His beautiful baritone voice and his sterling versatile musicianship are helping him to win exceptional success at his every appearance. He will also be heard on the Pacific Coast early in the season. Mr. Cunningham is singing for five days this week at the big Sängersfest in St. Paul, Minn.

Watkin Mills, England's Famous Basso.

Mr. Mills, the English basso, is no stranger to America. He has sung at all the important festivals at Cincinnati and other places during the past five years. Mr. Mills arrives in America next January. In appearance, with his glasses on, the famous basso is curiously like the President of the United States.

Julian Walker, Basso.

Has for many years held the position of soloist of the Collegiate Presbyterian Church on Fifth avenue, and is one of the prominent artists in constant demand at all important concerts. Mr. Walker has sung with the orchestras of New York, Pittsburg, Philadelphia, Boston, Chicago; New York Oratorio Society; Mozart, Pittsburg; Chicago, Apollo; Washington Choral, Worcester Festival, Springfield Festival, Bethlehem Bach Festival (four times), and many other important organizations. At different times he has appeared on the same program with Sembrich, Nordica, Gadski, Schumann-Heink, Ed. de Reszké, Kreisler, Marteau, Kubelik, De Pachmann, Bispham and others. It is reasonable to expect that, as brilliant as have been Mr. Walker's achievements, his proudest successes lie before him. Though modest, his appearance upon the concert platform always gives his audience perfect confidence and comfort.

Miss Kitty Cheatham (Mrs. Cheatham-Thompson), Child Songs and Negro Plantation Melodies.

Miss Cheatham gives a most novel, unique and highly interesting program. Her New York recitals always draw out the most select and fashionable audiences of the season. She was for a number of years a member of the famous Daly Stock Company in New York, and is an accomplished musician and linguist.

Isabella Bouton, Mezzo Soprano.

For the past five or six years Madame Bouton has been one of the leading mezzo-sopranos of the Metropolitan Opera Company, of New York. She left the company last season to devote herself exclusively to the broader field of concert and oratorio singing. Not only has her operatic experience been wide and varied, but Madame Bouton has appeared with great success in many of the largest festivals throughout the country. A thorough vocalist, she also possesses dramatic ability of a high order and excels as an interpreter of song, so sympathetic as to move her audiences to an extraordinary degree. Her striking appearance adds greatly to the pleasure given by her artistic singing.

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CHICAGO, Ill., July 21, 1906.

A Rural Concert.

In obedience to the singular formality which ordains that during the summer months one must be ruthlessly uprooted from one's local habitation, and be made profoundly uncomfortable by going somewhere else, the correspondent of THE MUSICAL COURIER finds himself transplanted to Lake Bluff, Ill. In the seclusion of this delectable locality there appeared to be no musicians, and it was, therefore, safe to assume that there would be no music, a deprivation which carried with it its own consolation. But the assumption was based on error.

On Wednesday the village was all agog. Excited individuals could be seen bustling hither and thither, and the writer, as he made his way to learn the meaning of the hubbub, fell into an ambush of villagers who proclaimed a grand concert for that evening, which entertainment, it was explained, was to assist the church to purchase some new music for the choir. Clearly, it was the duty of every public spirited individual to encourage an undertaking so commendable, and the representative of this paper joyfully separated himself from the price of some tickets, and even—such was his enthusiasm for the cause—promised to attend the concert. The eventful hour at length arrived; the church was filled with a host of Lake Bluffians awed into solemnity by the impressiveness of the occasion, and the writer unfolded his program with the consciousness that a great and momentous event was about to be consummated.

The program itself was a document of original interest, if only for the helpful suggestions to the audience, which are reprinted here.

"Note. Appreciation expected. Applause welcomed. Encores barred."

An idea so excellent cannot fail to commend itself to all concert givers; for no audience would be impolite enough to fail of enthusiasm if the artist expressed his willingness to receive it, and "encores" would be open to all who asked for them, if becoming modesty did not suggest their elimination.

The concert began with a trio for piano, violin and cornet, entitled "Männerchor Garden March," composed by

Wannermacher. This music was so profound in its originality, so daring in its harmony, that the writer—greatly wondering—concluded that the Modern French School had at length gained a foothold in our villages. It transpired, however, that the performers had "got out" in the course of the piece, and did not succeed in discovering an effective place to get in again until Mr. Wannermacher's work had reached its conclusion.

The Lake Bluff Choral Union, nineteen strong (the program announced that it was augmented) then mounted the stage, and delivered itself of the "Gloria" from Mozart's Twelfth Mass. This piece, as well as a chorus by Donizetti, was sung with creditable accuracy, and with some enthusiasm, if not with artistic refinement. The "star" of the entertainment was Ethel Post, a young pianist, who played Grieg's "Ich liebe dich," MacDowell's "Elfentanz," a study by Chopin and a composition by Ravina. Miss Post performed these works very effectively, and with musical feeling, but her selections were probably somewhat puzzling to the majority of the listeners, who awoke to rapture only when Fred Alden played "Home, Sweet Home," with variations, on the cornet. Either the imagination of the composer was unable to sustain so elevated a flight, or the performer succumbed to an effort which appeared almost dangerously strenuous, but after one variation had been executed Mr. Alden retired amidst vociferous applause.

Two vocalists were given a place on the program. Mrs. Strickler sang "When the Heart is Young," and a small boy, Master Raymond Moore, warbled Rubinstein's melody in F to the words "Welcome, kind springtime, joy now is ours." If Master Moore did not outwardly appear as joyful as he said he was, it was probably owing to the embarrassing publicity which had fallen to his lot.

The concert came to its conclusion by a triumphant victory of the Choral Union over Donizetti's tune "O Italia, Italia," and the listeners (who were not, with indecent haste, turned out into the street, as in our inhospitable concert halls) gathered together to discuss the eventful evening. That there had rarely been heard anything like it was the consensus of opinion. And in this view the writer heartily concurred.

Ravinia Park.

He who has not visited Ravinia Park has not fully realized how beautiful a thing music is, if it is heard in an environment so charming as that in which Mr. Damrosch's orchestra is placed. When the countryside enshrouds itself in twilight, and the shadows grow long on the grass, one can forget to be critical and content only to enjoy. For, of a truth, if a befitting mood is necessary to the creation of fine music, such a mood is not less necessary to the hearing of it, and the writer knows of no place better calculated to call forth this receptivity of soul than the place whereof these lines are written.

The concert given on Monday night by the New York Symphony Orchestra was of particular interest, because, among other things, its program contained the now seldom heard "Lenore" symphony of Joachim Raff. Time was when Raff's work was listened to with the respect and admiration due to a composer who stood in the van of modern progress, whose position was so secure that it appeared to be unassailable. A few years have rolled by, and "Lenore" is discovered drifting into oblivion, and with it Raff's remaining ten symphonies and a vast mass of music—overtures, chamber works, concertos, sonatas—all of which has once been hailed by a discriminating public as epoch making art. But other prophets have arisen, and the message of the older men is left without salt or savor. So when Mr. Damrosch and his orchestra worked their way through Raff's symphony, one felt the pathos of things that have been and now are not; the pathos which is inseparable from all that is out of fashion and neglected.

The orchestra played the work very well, and Mr. Damrosch, in a little address, explained to the audience the story of Lenore's ghastly ride to the churchyard wedding with a phantom bridegroom.

The other numbers on the program call for little remark. The string orchestra played a slow movement from one of Rubinstein's quartets, and a brilliant interpretation was given of Chabrier's "Spanish Rhapsody." Saint-Saëns' symphonic poem, "Le Rouet d'Omphale," was well and delicately played, although at a quicker tempo than is usual, and the effective "Norwegian Wedding March," by Grieg, aroused so much enthusiasm that Mr. Damrosch had to play Rubinstein's well worn melody in F as an extra number.

Mandel Hall.

It was a somewhat unfortunate coincidence that the two performers, Albert Borroff, basso, and Bertram Smith

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Webber, organist, who were heard in Mandel Hall last Tuesday, should have been endowed with similar temperaments, and with preferences for one particular method of artistic expression. Both musicians were obviously attracted by compositions of contemplative and tranquil character, in consequence of which the program suffered from a certain monotony. Mr. Webber plays the organ very well indeed, and he will play it to even greater artistic advantage when he abjures the vox humana habit. The organist was heard in the toccata from Widor's fifth symphony, the "Dream" movement and finale from Guilmant's F major sonata, "In Summer," by Stebbins, and a "Burlesca e Melodia" by Ralph Baldwin, as well as two additional numbers exacted by the applause of the listeners. In his performance of these works Mr. Webber showed that he has gone far along the road toward artistic achievement, his deficiencies being those of taste rather than of execution. Of his appreciation by the audience there was no possible doubt.

Alfred Borroff disclosed a bass voice of expressive quality, excellently produced. Certain works were sung by Mr. Borroff in admirable fashion. They were works demanding a calm and reflective style, and in such pieces as Schubert's "Litany," "Nur wer die Sehnsucht Kennt," of Tschaiakowsky, or Wade's old fashioned ditty, "Meet Me by Moonlight Alone," the singer gave unqualified pleasure. Where vivaciousness and boldness or energy were required, as in Tschaiakowsky's "Don Juan's Serenade," Mr. Borroff was less satisfactory, for he was evidently out of sympathy with the character of the music and the robustness of the style which its interpretation demanded. A large audience listened to the efforts of the two performers, and it is evident that the Chicago University's concerts fill an appreciable want in the needs of the people.

The Irish Choral Society.

Some months ago the writer took occasion to point out, in reviewing a concert of the Irish Choral Society, that the cause of Irish music, or indeed that of any nation, could be served only by bringing before the public such examples of it as represented the highest standard of artistic endeavor. It was intimated that, rather than play rubbishy fantasias on Hibernian tunes, or sing serio-comic songs in which the music vied with the text in its ineptitude, it would be to the advantage of Irish music in general and of the Choral Society in particular if a higher standard were set up and maintained. It would seem that the society has now recognized the expediency of this policy. Last Monday Thomas Taylor Drill, the director of the Irish Choral Society, left for Europe with the object of enlisting the co-operation of Irish composers in the production of national works to be performed by the choral societies of the United States.

Mr. Drill will not, it is to be feared, discover a superabundance either of Irish composers or works, but if he gathers together those works which already exist—and there are some of undoubted worth—and is successful in inspiring the composers with ambition to write others, the

mission will not have been in vain, and the cause of Irish music will have received an impetus which may carry it far. But let Mr. Drill beware of his methods of inducement. For if the Irish composer is to be beguiled into writing national music in return for hard cash, the Irish Choral Society of Chicago does not possess a waste paper basket large enough to hold the inspirations which will be likely to accrue from such persuasion.

Louise Blish's Recital.

Under the auspices of the American Conservatory, Louise Blish gave a song recital last Wednesday in Kimball Rehearsal Hall. Miss Blish disclosed herself to be a vocalist possessing the happy faculty of making her music mean something, not only to herself, but to the audience as well. A singer is far on the road to artistic success who recognizes that there is much more in a vocal composition than the tune which is set above the words. And because she had discovered the innermost meaning of that which she sang Miss Blish's efforts on Wednesday were proportionately satisfactory and convincing.

The program set forth two fine works, "Mein Liebchen" and "The Sea," by MacDowell; Chadwick's "O Let Night Speak of Me" and Sullivan's graceful song, "At the Window." In addition to these works, the recitalist sang and recited Weidig's song-story, "The Buccaneer," a composition of striking character, not less admirable because Mr. Weidig has dared to fill it with melody as well as dramatic power and emotion.

Miss Blish was assisted by Ella Mills, pianist, who displayed excellent qualities in some pieces by Schubert, Beethoven and Liszt, as well as in an interesting scherzo by the Swedish composer, Emil Sjogren, and Raff's very commonplace version of the waltz song from Gounod's "Romeo and Juliet."

A word of commendation is due to Louise Robyn, who by her accompaniments gave effective support to Miss Blish's singing.

FELIX BOROWSKI.

MORE CHICAGO NEWS.

The fourth concert of the Chicago University's summer series will take place next Tuesday evening at Mandel Hall. Ludwig Becker, the assistant concertmeister in the Theodore Thomas Orchestra, will play Vieuxtemps' "Fantasia Appassionata," Bruch's "Romanza," a mazurka of Zarzkycki and the "Zigeunerweisen" of Sarasate. Viola Paulus, contralto, will be heard in Meyerbeer's "Nobil Signor" and in songs by Harris, MacDowell and Mrs. Beach. Mary Tracy will play the accompaniments.

The Ellery Band is attracting large audiences at the Coliseum. An Italian program is announced for tonight, the selections including a march from Mancinelli's "Cleopatra," the intermezzo sinfonia from Puccini's "Manon Lescaut" and the finale to the third act of Ponchielli's "Gioconda."

The last two weeks of the engagement of the New York

Symphony Orchestra, conducted by Walter Damrosch, begin tomorrow night. The program played at tonight's concert is an attractive one, including the overture to Wagner's "Rienzi," a movement from the "Pathétique" symphony of Tschaiakowsky, the madrigal from Wormser's "L'Enfant Prodigue," Liszt's first rhapsody and the Norwegian rhapsody of Lalo.

The Chicago Piano College will give a program of piano concertos next Thursday morning in Kimball Rehearsal Hall.

A series of twelve concerts will be given by the Theodore Thomas Orchestra, under the direction of Frederick Stock, at Winona Lake, beginning July 30. The soloists will be Ludwig Becker, Bruno Steindel and Howard Wells.

Helen Buckley, soprano, whose singing has won for her an enviable reputation, has been engaged for "The Messiah" performance which takes place at Ludington, Mich., July 24. This will be Miss Buckley's third season at Ludington. After having filled this engagement the singer will leave for her vacation in Yellowstone Park and Spokane. The following notice of Miss Buckley's admirable art appeared in the South Bend Tribune:

Helen Buckley, the soprano, found admirers upon every hand, as her clear, beautiful voice followed through the difficult score of her part. She sang with great ease and with the skill of experience, and her work was thoroughly artistic.

Genevieve Clark Wilson, E. C. Towne and Arthur Beresford will appear next season with the Schubert Choir, of Toronto.

This evening (Saturday) Marion Green, the well known basso, together with Bessie Tudor, soprano, and Algernon Ashland, will sing in Haydn's "The Creation," at the Winona Assembly, Winona Lake, Ind.

Glenn Dillard Gunn will deliver four lecture recitals in Mandel Hall. In the first lecture, "Qualities that Determine Musical Worth," which will be given July 24, Mr. Gunn will perform a program including Bach's toccata in G, an andante in F, by Beethoven; Chopin's variations, op. 12, and three studies by the same composer; also Debussy's "Pagodas," a humoresque and barcarolle of Tschaiakowsky, and Rubinstein's "Cossack Dance." "Standards of Musical Interpretation" will be the lecturer's subject for the second lecture, on July 25. Beethoven's sonata, op. 27, No. 1, and three works of Chopin will be performed. On July 26, Mr. Gunn will speak on "Modern Tendencies in Composition and Interpretation." In this lecture he will play two rhapsodies and an intermezzo by Brahms, Paganini-Liszt variations in A minor, Liszt's B minor ballade, and an arrangement of the "Walkürenritt," from Wagner's "Walküre." The closing lecture, on July 27, will

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have for its subject, "Some Interesting Phases of the Modern Idea in Music—The Modern French School." Mr. Gunn will play, in conjunction with Mary Angell, various works for two pianos.

Walter Spry played the "Etudes Symphoniques" of Schumann at the regular Thursday morning recital last week, before the summer class. Next week, Mr. Spry will give a recital at the University of Chicago, assisted by Charles Moerenhout, violinist.

PHILADELPHIA.

PHILADELPHIA, Pa., July 21, 1906.

Camille Saint-Saëns will appear in Philadelphia next winter with the Philadelphia Orchestra.

The Harmonie Singing Society sang at Willow Grove on July 16. "Waldleben," the prize song with which composition the Harmonie gained first prize in the first class at the recent Sängerfest, was received with great applause. Director Klee is a most successful leader and is receiving congratulations from everywhere on the successful issue to which he has brought the Harmonie.

Edmon Morris is conducting a summer school for singing at Lock Haven during July and August. Mr. Morris will resume his classes in Philadelphia on October 8.

Susanne E. Dercum will spend the remainder of the summer in the Blue Mountains, Maryland.

Katherine Rosenkranz, who is just bringing to a close a very busy season, will spend the end of July and August in the mountains.

The Combs Broad Street Conservatory of Music has just completed a very successful year. The attendance from other States, and even foreign countries, is steadily increasing. The illustrated year book which has just been issued contains many interesting and novel features. The college course as outlined forms an ideal musical education along the broadest possible lines. This, together with our affiliation with the University of Pennsylvania, which gives numerous and valuable university courses to our students free of charge, indicates that the opening of our twenty-first season, on September 3, will be the most successful year in the history of the school.

Gilbert Reynolds Combs, the director, gives personal

supervision to all departments, all pupils coming before him at stated intervals for examination, and thus he is able to determine whether the pupil's musical education is being conducted along right lines. In this work he is ably assisted by the heads of the various departments, viz., Dr. Hugh A. Clarke, theory and composition; Henry Schradieck, violin; Russell King Miller, grand organ; Paul Volkmann, voice.

EVELYN KAESMANN.

Rosenthal's Artistic Spirit.

When Moriz Rosenthal comes to America again next season under the direction of Henry Wolfsohn, he will have ten complete programs to select from. He not only will not play the same program twice in any one city, but he will not, except by popular demand, repeat any one composition at a subsequent recital in a given place. Rosenthal is now carefully selecting the numbers for these programs from his enormous repertory. He writes his manager that in order that he may satisfy himself with his playing on the approaching tour he is practicing eight and ten hours per day.

"If I only can satisfy myself," writes the virtuoso, "I am sure the public will be satisfied, for I am my own severest critic. Frequently when audiences have seemed greatly pleased with my playing, I have felt that it was execrable."

Such modesty in a great artist is quite unusual, but it is in keeping with the earnestness which is one of Rosenthal's chief characteristics.

"Bon Voyage" to Musical Artists.

After a six weeks' visit to friends in this country, Richard Burmeister, the distinguished pianist, returned to Germany Thursday of last week, on the splendid new steamer Kaiserin Auguste Victoria. Richard Arnold, the violinist and vice president of the New York Philharmonic Society, and Mrs. Arnold sailed the same day on the steamer Barbarossa.

Henri Pene du Bois Dead.

Henri Pene du Bois, the music critic of the New York American, died suddenly on the steamship New York last Friday morning just as he was entering this port. Mr. du Bois, who was forty-seven years old, had also been known favorably as a writer on literature and art.

Kronold's Engagements.

Hans Kronold, the eminent 'cellist, played with great success in Norfolk, Conn., and also an obligato to an "Ave Maria," sung by Mme. Schumann-Heink. July 15 he was soloist at a musicale in Greenwich, Conn., at the home of Mr. Converse. Here, too, his soulful playing and limitless technic brought him the warmest appreciation from a very musical audience. Two press quotations:

The concert was also made noteworthy by the playing of Hans Kronold, the 'cellist, who gave the prize song from "Die Meistersinger" and the "Fantaisie Le Desir" of Servais. Mr. Kronold has the touch of a master and is the possessor of a perfect technic. He makes the beautiful instrument fairly sing, and his playing yesterday afternoon showed that he is entitled to the high place which he holds among the 'cellists of national reputation, as in the cases of the other soloists he was recalled time after time to bow his acknowledgments of the appreciation of the audience.—Portland Daily News.

Hans Kronold is a true artist. He produces that profound impression upon one, that can only be conveyed by the man of genius. He is master of the instrument he plays and he makes you feel it. Mr. Kronold's work gave ample evidence of his genius and marked him as a thorough musician. His command of the instrument is remarkable.—Albany Evening Journal.

Regarding the Ysaie Imbroglio.

JULY 23, 1906.

To The Musical Courier:

Two years ago a report was current that Ysaie was not coming to America under my management; last year a report was spread that Marteau was not coming, and now one is spread that Ysaie is not coming this season. All these reports evidently emanate from the same source. I wish to deny the latter most emphatically.

I have an arrangement with Mr. Ysaie, and he will be here in time to begin his season with the Philadelphia Orchestra at Philadelphia on November 9.

Yours truly,

R. E. JOHNSTON.

Carpi at Pracchia.

Vittorio Carpi, the baritone and teacher, of Florence, Italy, is spending his summer at Pracchia. In a letter to friends in New York, Signor Carpi writes that he and his family and pupils will return to the Tuscan capital in September.

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41 RUE LINCOLN
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PARIS, JULY 9, 1906.

[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of THE MUSICAL COURIER.]

The query of your correspondent respecting the English language in singing, which first appeared a few weeks ago in his Paris letter, continues to bring forth all sorts of responses more or less interesting. In this letter was asked:

"Why is it that most American singers in Europe will so soon neglect and forget their own tongue? Surely the singing of good English is preferable to the poor or indifferent German and French heard on all sides—and, next to the Italian, the English language for singing is as good as any language known, and more beautiful."

Anent this subject important letters received from Eleanor Everest Freer and from Campbell-Tipton, two excellent song writers, were quoted last week. Among those received since, is an interesting one from the pen of Charles Holman-Black, a singer well known in musical circles of Paris and thoroughly qualified to give an expert opinion on the subject here under discussion.

Mr. Holman-Black addresses THE MUSICAL COURIER as follows:

"I am glad to see that your Paris correspondent, Mr. Delma-Heide, has had the courage to write about the deplorable conditions into which American artists have fallen, when they sing their own language. It has ever been a source of criticism in England—frequently the cause of failure to find engagements—while those living on the Continent are not less severe in their remarks. A great fault lies somewhere—the question is, Where? In my opinion it is that of the teachers, for, from observation and experience I find few teachers pay any attention to pronunciation; the result is that when a singer sings an English song, no one, not even our own people, understand a word, and frequently some one remarks, 'What language is being sung?' Under such conditions, foreigners say, 'What a disagreeable language is English!' and most Americans say it is not a language for song; they, therefore, try to sing in another one. English may not be the most beautiful, or the best adapted to song, but it is better than several others; and I think a singer far more agreeable to listen to who sings his own language well, than in some other which is sung with an accent, which too often is comic. English is far superior to French for singing. This remark is not to be misinterpreted, and I do not wish it to be understood that I do not acknowledge the great beauty of the French language; but in French there is never a pure vowel, and all teachers agree, no matter what method they teach, that they have their pupils form the tone on a vowel. Purity of sound can come only from a pure vowel. Then again in French most foreigners exaggerate the nasal sounds to that extent that French is considered a nasal language. Space does not permit me to go into the error of this idea, or to quote such perfect masters of diction as Fauré, Giliert, Plançon, Rose Caron, Madame Judic, &c. English is entirely free from the guttural sounds that exist in German. As for the Italian, we have the same pure open vowels in our language as are

found in that which is considered the most singable one. English has become a more or less disagreeable tongue, since no attention is paid to its pronunciation, whether sung or spoken. A long residence abroad has naturally familiarized my ear to the language of the people among whom I live, and consequently calls my attention to the faults of my own compatriots when they come abroad. It may seem a severe remark to make, but it is a true one, that no language is as badly spoken or sung as is English, and it is a mistake that no attention is paid to it, for it is so concise, so rich in words, it can be made a beautiful language if properly taught. Much that is disagreeable could be eliminated if attention were paid to it. Why are French singers repeatedly referred to as singing so perfectly their language? Because the teachers, whether for singing or speaking, as well as the public demand it. If not pronounced perfectly, the singer or actor is not listened to here in Paris. There are in addition to the regular professors of singing special teachers of 'diction' for the per-



FAMOUS FRENCH COMPOSERS SERIES, No. 1.

fection of pronunciation of French. Why should English not have the same line of teachers? There is no reason why, if our own teachers devote attention to it, the English language cannot be made just as agreeable to listen to as any other tongue."

At the recent preliminary examinations of the Conservatoire, to decide which of the pupils are to be admitted to compete in the final examinations, 19 male and 25 female pupils were selected for the vocal competitions; 10 male and 10 female pupils for opera; 9 male and 9 female for opera comique; 4 male and 6 female pupils for tragedy; and 8 male and 16 female pupils for comedy. The public exam-

inations will begin on July 16, while the private competitions were begun on Sunday (yesterday) at 6 o'clock in the morning, and will close on Wednesday, July 11, the last test being the preparatory violin classes.

Next month the Orange Theatre will give the following: "Les Funérailles d'Homère," in one act, by Elzéar Rougier; "Sapho désespérée," by Mme. Delarue Mardrus, and "Les Erinnyes," with music by Massenet; "Hecube," by Lionel Desrieux, and the immortal "Horace." Possibly Gluck's "Alceste" may be added to the program.

The only new operas which Mr. Gailhard will produce during his present term of office as director of the opera, will be "Ariane," by Catulle Mendès and Massenet; "La Forêt," by M. Savard, and "Rhamses," by Camille de Saint-Croix and Paul Vidal.

The newest opera by Massenet will be entitled "Thérèse," and the title role will be created at Monte Carlo, by Mlle. Lucy Arbell, in February 1907, the other chief parts being taken by MM. Clément and Dufranne. Before appearing at Monte Carlo, Mlle. Lucy Arbell will be heard in Paris as Persephone, in the "Ariane" of MM. Catulle Mendès and Massenet.

It appears that Armand Silvestre left a posthumous opera entitled "Le Chevalier d'Eon." At this very moment two of our contemporary authors are completing a lyric comedy, in four acts, entitled "La Chevalier d'Eon." These are Jean Drault and Albert Faverne, and they wish it to be known that they have not in any way been inspired by the work of Silvestre, of the very existence of which they were ignorant when they undertook this opera. The "Chevalier d'Eon" was written by Silvestre in collaboration with M. Henri Cain, and the music was composed by Rodolphe Berger.

The beautiful statue of Armand Silvestre, which was so much admired at last year's Salon, will be inaugurated toward the end of the month in the Cours la Reine. The sculptor is Antonin Mercié, of whom we need say nothing. The subscription to the cost of erecting the statue was set going by M. Mariani, and added to by friends of the artist.

The general assembly of the Colonne Concerts Society has appointed Pierre Monteux second leader of the orchestra.

The hat discussion is still going on, and in connection with this may be recalled a little incident which might be of interest to the theatre directors who do not know what to do, as to whether hats or no hats is to be the rule in their houses. In the reign of Louis XIV ladies of fashion in Paris took it into their heads to drive their own carriages, and the result of this was that, frequent as carriage accidents are in our Paris of today, things were still worse under the Grand Monarque, in fact it was dangerous for foot passengers to cross the paths of the charming but not very skillful coachwomen. The king, realizing the danger issued an edict forbidding women to drive their carriages in public. But no one paid the least attention to the edict, and the box seat of the drags and coaches

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29 RUE MADAME, PARIS.

was still occupied by the sex who felt that it was its mission to drive, no matter what a mere man, although a king, might think on the subject. In fact, the number of fair drivers increased daily; the king might hold the reins of the State, the ladies continued to hold those of their horses. Louis XIV was above all things gallant—what was he to do? The lieutenant of the police appealed to the king to do something to check the public danger, and begged him to issue a new edict. But Louis said the edict already published would do well enough, with the addition that only ladies of experience and of the mature age of forty could be permitted to drive their carriages. Next day, the box seats were without exception occupied by male drivers. An idea for the hat question; who will adopt it?

The jury of the Milan Exhibition have awarded prizes to Cesare Laurenti and Ettore Tito, two Venetian artists. The first named obtained a prize of frs. 5,000 (\$1,000) for his picture entitled "Maschera Bella," and the second prize of frs. 6,000 for "Il Trionfo di Bacco," which has just been bought for frs. 10,000 by the city of Milan, thus bringing the lucky artist frs. 16,000 in all.

A musical friend from Venice tells me that the city of the Lagoons is losing much of her former romance by allowing the "gondola" to be replaced by the creaking penny steamer and the petroleum driven motorboat. Among most pleasant memories of this Adriatic town, so picturesque and attractive to lovers, musicians, painters and poets, must certainly be counted the gondola, full of singers and merry-makers, on the moon bathed Grand Canal, or with idling romancers silently "dreaming" in the side of small canals. Ah! it's all too sad! to have to witness charming romance thus driven out by stern reality—steam and petroleum chasing singers and poets on the water, with Saint Mark's and the crumbled Campanile in the near distance.

The Glorious Fourth was celebrated in Paris with music, dining, wining and "toasting." In the afternoon, at the home of the American Ambassador and Mrs. McCormick in the Quai Debilly, was held a reception, with refreshments and music in attendance. At evening the American colony, through its representative institution, the Chamber of Commerce, celebrated with a banquet in the Hôtel Palais d'Orsay, the hall being magnificently decorated for occasion, while the Republican Guards were stationed in various places to lend splendor to the affair, their band discoursing entertaining music throughout the evening. Among the speakers were His Excellency the American Ambassador, who responded to the call of President Dalila and then spoke of "The Day We Celebrate"; Prof. Albert H. Smyth, the guest of the evening, followed with an interesting address, all too long for reproduction in these columns. There was also a musical celebration of the "day" during the evening at Trinity Lodge, by the American students in Paris. The program was executed by Estelle Hutchinson and Mr. Hagerman, singers; Mme. Ancei Guyonnet, violinist; MM. Touche, 'cello, and Haas, piano, of the Concerts Rouge; with Alfred Baehrens and Miss Wills, accompanists. After "strawberries and cream" there was dancing at the club rooms of the American Art Association.

During the afternoon, at the Salle Lemoine, Alberto Villaseñor, a Mexican pianist, gave a recital in honor of Señor Lic José Yves Limantour, with a program selected from Bach-Busoni, Beethoven, Brahms and Chopin (scherzo, B flat minor, nocturne in B, and polonaise, E flat major). Throughout his playing Mr. Villaseñor gave ample

proof of possessing musical temperament, interpreting his various numbers with warm, poetic expression. His touch is soft and velvety; his technical equipment, while being adequate for the program chosen, is not as yet equal to his superior musical gifts, which are pronounced. With greater technical skill Villaseñor is destined to win pianistic laurels.

Mme. F. de Faye-Jozin, the well known composer-pianist, had much success at a recent concert given by Prof. Liautaud-Belloc, with the assistance of pupils and artist talent. On the program, among other numbers, were "Valse des heures" (morceau d'ensemble), "Souvenir des Moissons" (piano), "Les mûres" (MS.), and "La femme d'pêcheur" (for voice), "Le cœur qui chante" (for voice), "L'Even-tail" and "Le Médailillon" (poems and adaptations), "La

it before the dancers arrived. The corps de ballet comprises twelve principal dancers and thirty of the second class, together with "time beaters," dressers and musicians. Their driving through the streets excited much interest.

Under the caption of "Arrivée d'une princesse républicaine," a morning daily said that Mrs. Nicholas Longworth, daughter of President Roosevelt, arrived in Paris with her husband. Mr. and Mrs. MacCormick and all the staff of the American Embassy were at the station.

Charles W. Clark, the great American baritone, has returned here from his successful recital tour in the United States, accompanied by his family. He brings with him the contract for a return engagement of fifty concerts, beginning in September, 1907.

Speaking of a recent concert and the piano performances of a great artist, a Paris newspaper remarked: "This fête proved extremely successful, and it is to be hoped Monsieur Planté (the pianist alluded to) will be heard again before his departure for the United States." Now, who knows, or even said, that the brilliant pianist, Francis Planté, had ever contemplated a visit to the United States?

Among musical people in Paris are, or recently have been: Mr. and Mrs. Isidore Luckstone, of New York; Mr. and Mrs. Theodore Björkstén, New York; Victor Harris, New York; Mr. and Mrs. Fritz Kreisler, Berlin; Arthur M. Abell and Eugène E. Simpson, THE MUSICAL COURIER representatives in Berlin and Leipzig, respectively; Moritz E. Schwarz, of Trinity Church, New York; Mr. and Mrs. Adolf Glose and Augusta Glose, of Washington, D. C.; Joseph Pizzarello, of New York; Mark and Jan Hamburg, London, and Ossip Gabrilowitsch, Mrs. Arthur Hartmann, of Berlin, &c.

Jean de Reszké has left town for his summer vacation; some of his pupils have done likewise.

Leon Delafosse, the pianist, has gone to Calvados by the Sea; later he will repair to Switzerland.

Lillian Grenville, American opera singer, and her mother, Madame Goertner, have gone to Mont Dore.

Vina Shattuck, a pupil of Frank King Clark, has gone to London to spend her vacation. DELMA-HEIDE.

Oscar Saenger in the Maine Woods.

Oscar Saenger has just completed by far the most successful season he has ever had and has gone to the Maine woods for a much needed rest. Two hundred and forty-two students have been numbered in his classes during the past year and the bookings are so large for next season that he has determined to teach in class as well as individually. In this way each pupil has the benefit of the instruction given to the others in the same class and at the same time learns to criticize and judge for himself what is good and what is not. In order to bring his method within the reach of students of limited means, Saenger has a number of assistants thoroughly trained in his method who teach under his personal supervision. He will also have an opera class next season for the benefit of those desiring to prepare for the operatic stage. After a short rest in the woods, Saenger expects to sail for Germany and to attend the performances at Bayreuth, where his pupil, Allen C. Hinckley, is singing leading roles, also to be present at the operatic debut of his pupil, Kathleen Howard, at Metz, where she is to sing leading roles for the next two years. There will probably be a Saenger reunion at Dresden or Munich, when his other operatic pupils abroad will also be present to greet the master. He will return to New York and reopen his studio at 51 East Sixty-fourth street, on September 17.



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Vervaine" and "Sur la Grève" (songs). All these compositions were by Madame DeFaye-Jozin, the author herself presiding at the piano.

Mr. and Mrs. Frank King Clark, with Mr. and Mrs. John F. Braun will start on an automobile trip through Germany on July 14, returning to Paris about August 7. They will include Frankfurt, the Rhine tour, the Salzburg and Bayreuth musical performances of Mozart and Wagner, &c. During the absence of Mr. Clark his vocal studios will be in charge of his pupil, S. H. Brown, solo tenor of the Rue de Berri church.

On the arrival in Paris of the King of Cambodia's dancers (who rumor calls "his wives"), special police measures were found necessary at the station. A large crowd invaded the place and it was impossible to disperse

NOTIFICATION

THE 1906-7 EDITION OF THE

AMERICAN MUSICAL DIRECTORY

WILL BE ISSUED MIDDLE OF JULY

CONTENTS: { **MUSICAL CLUBS AND SOCIETIES, LOCAL MANAGERS, ORCHESTRAS, BANDS, INDIVIDUAL ADDRESSES, ETC.**

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DUNNING RECITALS.

BUFFALO, N. Y., July 20, 1906.

Among the various pleasant events of summer none are looked forward to with greater pleasure by the musical circles of Buffalo than the recitals given by the many teachers of the Dunning System of Improved Music Study for Beginners. Not the native graces of childhood alone, but the really superior and entertaining work to be heard attracts the large audiences.

While this system has been found just as applicable to beginners of any age, only children from five to twelve appear on these programs. Among these recitals might be specially mentioned this year Blanche Rice's at the Twentieth Century Club, Mrs. Leonard W. H. Gibbs' at the Otowega Club, and Mrs. Frederick Shepard's at the Elmwood Studio Hall, also the "Miss Nardin's Academy" at the Catholic Institute Hall.

Although the programs in no sense duplicate one another, the work represented is much the same, and Miss Rice's program might be given as an example. Part I represents the work of children who began with no knowledge at all of music from September to March. Part II represents over one year's work:

BY FIRST YEAR'S PUPILS.

Duet, Gypsy Dance, four Pianos.....	Mendelssohn
Sarah Brindly, Dorothy Kester, Virginia Mason, Esther Brennesen, John Brindly, Marian Mathews, Mildred Lee, Francis Thompson.	
Memory Work and Solo, Bed Time.....	Orth
Alice Silverthorn.	
Live Piano	Class.
Melody, to be played in any key, major or minor.....	Kuntz
Geraldine McBrier, Dorothy Coppins.	
Hunting Song	Gurlitt
John Brindly.	
Trio, four Pianos	Webster
Paul Rathbon, Esther Brennesen, Marian Mathews, Geraldine McBrier, Francis Thompson, Adalaide Donaldson, Alice Silverthorn, Catherine Jackson, Melba Hoidge, John Brindly, Sarah Brindly, Dorothy Coppins.	
Tonic Triad, Dominant Seventh Chord in any key, major or minor.	Francis Thompson, John Brindly.
Time Exercises	Dorothy Mimmack, Lillian Sharp.
Scherzo	Handrock
Dorothy Kester.	
Duet, Burlesca	Gurlitt
Marian Mathews, Melba Hoidge, Mildred Lee, Esther Brennesen, Dorothy Kester, Dorothy Seely.	
Eartraining	Dorothy Kester.
Transposition of Same.....	Francis Thompson.
Morning Bells	Burgmuller
Melba Hoidge.	
Legato and Staccato	Class.
Le Secret	Gautier
Marian Mathews.	
Jour de Fete	Strickzi
Amy Tresine.	
Interesting facts in the Life of Bach.....	Dorothy Mimmack
Prelude in A minor.....	Bach
Prelude in F major.....	Bach
Mildred Cowen.	
Rondo in D major	Mozart
Helen Garrett, Miss Rice.	
Interesting Facts in the Life of Chopin.....	Louise Tresine.
Nocturne in E flat.....	Mendelssohn
Quartet, Frühlingslied	Hazel Cowan, Edith Walker, Helen Estee, Helen Douglass.
Scarf Dance	Cheminade
Helen Estee.	
Duet, Serenade	Low
Amy Tresine, Mildred Cowan, Dorothy Douglass, Helen Douglass, Louise Tresine, Helen Garrett, Dorothy Seely.	

Not only the difficult pieces and the clearness and expression with which they were played surprised the audience, but the thorough foundation of which their songs, blackboard work and transposition gave proof. The tiniest as well as the oldest transposed in any major or minor key with no difficulty. Several of Buffalo's most eminent musicians were present at the different recitals, and when the children stood the test of their severe cross-examination of the work they had covered—work not usually known with-

out several years of study, at least—one of the gentlemen exclaimed: "This is the only scientific method of teaching music." One had but to watch the children's faces to see that they were intelligently interested in all that was taking place. They love their work while they are laying a foundation that satisfies the most conservative musician.

It is a practical method, and the longer and better it is known the more friends it gains. For this reason it is the only system for teaching the rudiments of music which has been recognized as having merit by the most noted musicians of our day. It is cause for gratitude that Mrs. Dunning can impart to others a method, carefully worked out and tried by herself, whereby children can study music happily and thoroughly, and that such results as are shown by the above recitals can be obtained.

The old saying that "a prophet is without honor in his own country" is certainly not true of Mrs. Dunning, for not only has she sixteen teachers of her system in her home city, Buffalo, but is recognized as authority on all things musical and enjoys a popularity among leading musicians. However, her fame is not local, for her normal training class, which is now in session, represents the farthestmost parts of the United States, and on the day this class closes she goes to Portland, Ore., where she will have a class at St. Mary's College.

BY A SPECIAL CORRESPONDENT.

TO STUDY OR NOT TO STUDY MUSIC.

A Dialogue.

"Bert has such a turn for music."

"Yes, I know."

"He is forever at the piano when not obliged to be elsewhere. He plays everything he hears by ear, and so correctly, even the harmony. His hands are made for it. He improvises, too, and has an exquisite touch. I think we ought to have him study music."

"My dear, I don't want him to study music. I want him to have a good college education. He can choose for himself any practical business or profession, but no music. It is not that I object to music in itself. I enjoy it. But I am looking well into the boy's future. Music is not possible as a provider. That is, we are not in a position to do all that is necessary to make its use profitable to him, even granted that he is specially endowed in many ways. Unless it is followed up to the bitter end, rather the profitable end, the years and money put out on it are simply wasted."

"I don't see why one talent cannot be made profitable as well as another. And then it would make him so happy."

"He does not see ahead as I do. It is not enough that a boy have facility and inclination. There is a wide difference between enjoying a thing and being somewhat smart at it, and supporting a family on money made solely through music work."

"Oh, but that's looking away off. Why not do both?"

"One cannot entertain two such serious propositions, at least not in our circumstances. As a dilettante, perhaps. But our boy shall have to earn his own living and bring up his own family. To do that in these days requires all the concentration of which one is capable on one line. Music is one of the most exacting of occupations, also one of the most capricious. As to 'far off.' That comes here just as surely as the near by, and we might better look it in the face now than over our shoulders by and by."

"I am sure he is most artistic."

"But can he prepare himself to provide for a family, feed, clothe, educate them, meet unexpected exigencies, and keep out of debt? What's the use coaching for trouble?"

"There are musicians who do that."

"And there are musicians who do not. First, there are the music lessons now. You know the prices, and these must be kept up and practicing done, if they amount to anything. That means cutting off some useful studies or no exercise. One lesson a week is no good for a beginner, no matter what teachers may say to coax custom. It would better be four or five when children don't know how to study. Three anyway. Then, there's the instrument and the music. And that must go on for years. Any time he stops, no matter why or for how long, some of the benefit gained is lost. Then, suppose he has learned all he can here and from these teachers, the next step is to go off somewhere to a larger city. Then come board and clothing and concerts, more expensive lessons, and a thousand extras

which are "thrown in" at home, but for which hard cash must be paid elsewhere. Not to speak of travel back and forth. Arrived at the end of that, to go abroad is the next step. All above expenses are there quadrupled, incidentals multiplied. No matter how frugal, how economical or how wise one may be, these expenses must be kept up. In business there come light times, breaks, seasons when this money is not so easy to spare. But those bills are unfluctuating. It is all like crossing the ocean. You can't get out or go back. Got to go on to the other side."

"But by that time he can come home and earn back all that has been paid out."

"Can he? To begin with, there is never a time when music study is 'finished,' when one is ready to stop studying. At home here we think after a few months or years, 'He must have learned enough now,' 'He has been studying long enough,' &c. Out there, side by side with those far ahead and with conditions we do not know of, it is five, ten years more he would want. But suppose he has reached a certain proficiency? How is he going to earn money from it?"

"Look at the money those people, X, Y, Z, get who come over here. He can play in concert, as they all do."

"As they all do not do, my dear. Suppose you hear a concert by a boy just out of music school—are you going to pay \$1.50 to \$3 a seat to hear him? If you happen to wish to do so, how many others would? It takes a lot of people to fill a hall, and halls come high. A great celebrity has to hustle to get a crowd out, let alone a schoolboy."

"But they all must begin."

"That is not the question. The question is, after we have paid out a fortune to make our boy a musician, can we afford to go on and pay out another to make him a celebrity? It is not enough to be able to play as well as somebody else. One must play differently from all others in addition, in order to get that call on the public that gets them out in sufficient numbers. Temperament, endurance, love of public life and personal magnetism, style, conception of music—any amount of things enter in, besides preparation, to make one successful."

"I feel he has all those things."

"You do? So do I, for that matter. But who else does? Who knows anything at all about him, even that he exists? You and I and his teachers, and a few friends. He is not known. He must be made known. We must be talked about and written about; have mentions, pictures, anecdotes, articles, constant means of attracting attention to him and making him seem of importance, even though he may be so already."

"Well, there's Dave Brown, of the 'Morning Gazer.' He is our friend. He likes Bert and would take an interest in him."

"My dear girl; how far would that reach? What impression would it make in the country? It must go all

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over the country, and other countries, and it must be kept up. The papers must 'be full of him,' as they say."

"Well, our boy would make interesting reading matter for their papers, especially after he has been off in foreign countries, and all that."

"They are not looking for 'interest' these days; they are looking for money. Any man in a newspaper office could fill his paper every week with interest, without ever leaving his chair. They must make money to print that. And the people to make them that money are people who need them. People who need to be known are those. Whether a man has clothing to sell, or music, he must be known about first before he can do any business. Why should a newspaper starve to put another business man in position?"

"Well."



"Well. All that means money, and big money. And before that he must play abroad somewhere, so that the papers can tell that he did so. Hall rent must be paid there as here, and printing, and tickets, and advertising, and to get people to go, and to have the press notices. These things are just as imperative as the music lessons now. This must be kept up till some manager reading about him thinks 'I believe I'll go and see that fellow; he seems to be doing something.' If he wants him ever so much he must have some guarantee in money to secure him the expense to which he must go to launch a novelty. How does he know whether people are going to want to hear the artist? Besides the hall rent, advertising in every town, printing, &c., there is travel (imagine travel through this country) and hotel bills, for the artist, and for the manager or his representative, and for an agent to go ahead and make dates, and for pianos, their care and transportation, and all the rest. It all costs money. And not for one day may the public be allowed to forget or become indifferent, even."

"Let the manager do all that."

"No manager will or can. For a great celebrity, perhaps already made, and whom the country is wild with curiosity to see. Even he has had to be so treated first."

"It's awful."

"Indeed. You may imagine. That's it. You can see there is something required besides just playing tunes and liking to do it. Are we prepared to undertake all this?"

"No, certainly not."

"Then, what is the use of starting into a way that leads only to difficulty, disappointment, seeming failure, which is not his fault, trouble of all kinds, constant money drain that gets nowhere. What's the use?"

"But there is the art."

"I know. But that is not the question. I don't, and I believe you don't want Bert to study music."

FANNIE EDGAR THOMAS.

Emma Heckle, one of the successful vocal teachers of Cincinnati, is spending her vacation in New York and vicinity. Miss Heckle is now at Far Rockaway.

Letter to the American Musical Directory.

L. E. Behymer, the widely known musical manager from Los Angeles, Cal., has sent the following letter to Louis Blumenberg, publisher of The American Musical Directory:

LOS ANGELES, CAL., July 16, 1906.

Louis Blumenberg, Dept. "T," 1133 Broadway, New York:

DEAR MR. BLUMENBERG—I expect to reach New York city about August 1, and would like for you to hold me a copy of your late edition of The American Musical Directory. I was so well pleased with the last edition that I cannot understand how a musical manager, large or small, can be without it. It occupies a position no other musical publication can fill.

Thanking you for your kindness in this matter, I am,
Sincerely yours, L. E. BEHYMER.

Madame Nordica will begin a concert tour in America, under the management of R. E. Johnston, beginning December 10 and will continue for two months.

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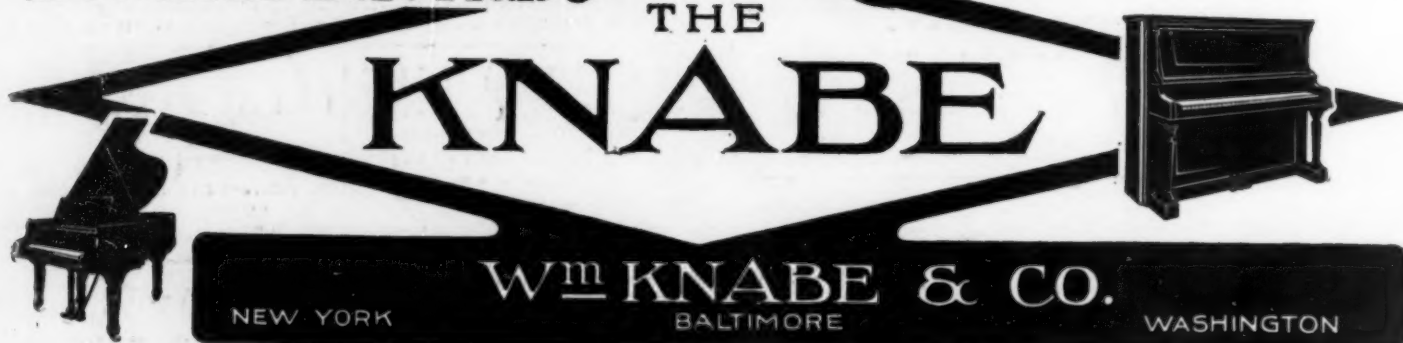
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